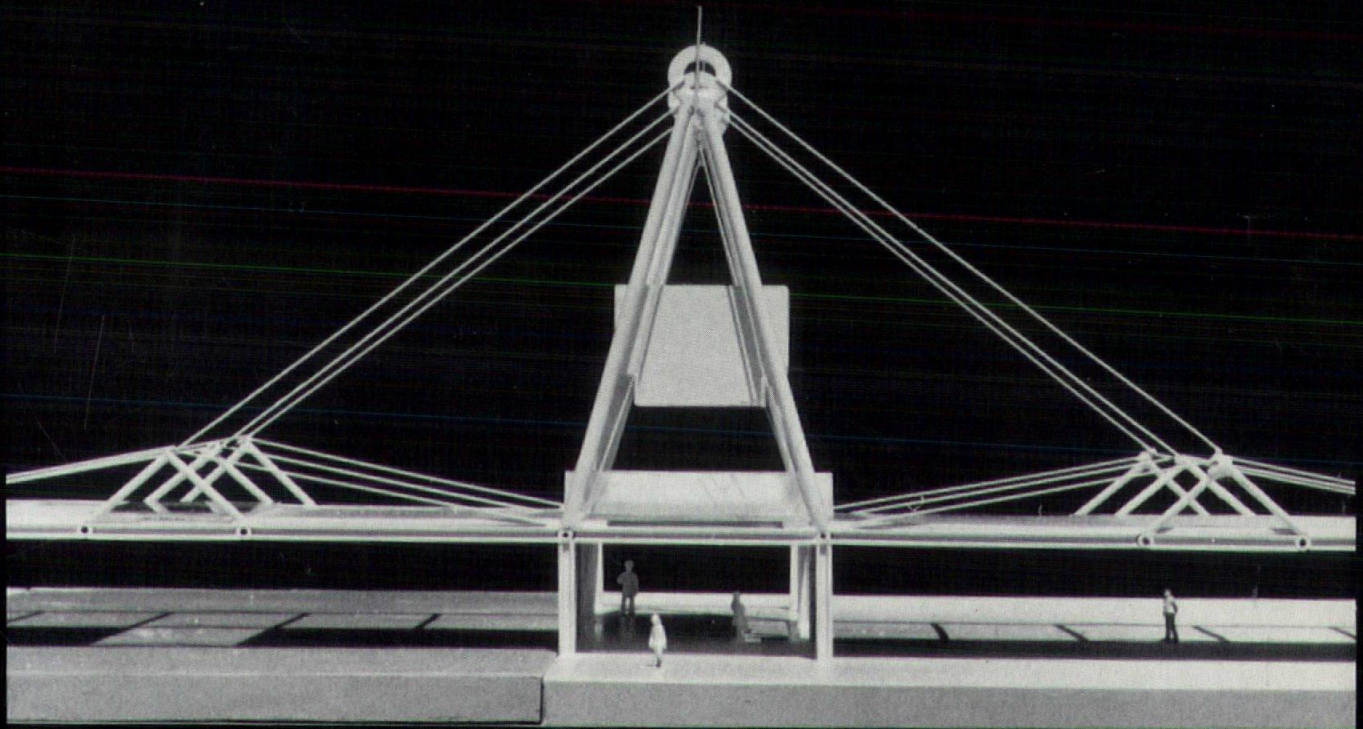


# Architecture new jersey



Jan/Feb/March 1983



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**ARCHITECTURE new jersey** (USPS 305-670) is the official publication of New Jersey Society of Architects, a Region of The American Institute of Architects, and is the only architectural publication in the state. The purpose of the quarterly publication is to advance an increased public awareness of our visual environment. It carries news, articles and representations of buildings of current interest. 4,000 copies are distributed to every member of the N.J. Society of Architects, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education, religion and government at all levels.

Views and opinions expressed in **ARCHITECTURE new jersey** are those of the writers and not necessarily those of the New Jersey Society of Architects.

**ARCHITECTURE new jersey** is published quarterly by N.J. Society of Architects, One Thousand Route Nine, Woodbridge, New Jersey 07095. Subscription price \$6. per year.

Postmaster: Send address changes to **Architecture New Jersey**, One Thousand Route Nine, Woodbridge, N.J. 07095.

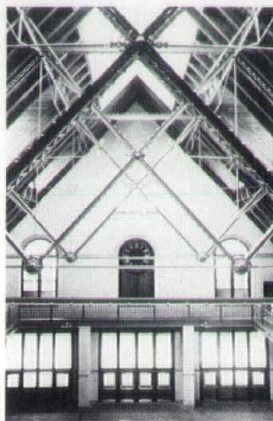
ISSN. NO. 0003-8733

Printed by White Eagle Printing

# new jersey Architecture

Vol. 19 No.1

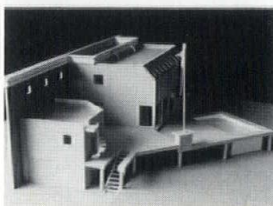
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*The major portion of this issue was prepared by Philip Kennedy-Grant, Vice Chairman of the Editorial Board of ARCHITECTURE NEW JERSEY*

*Editorial Board*

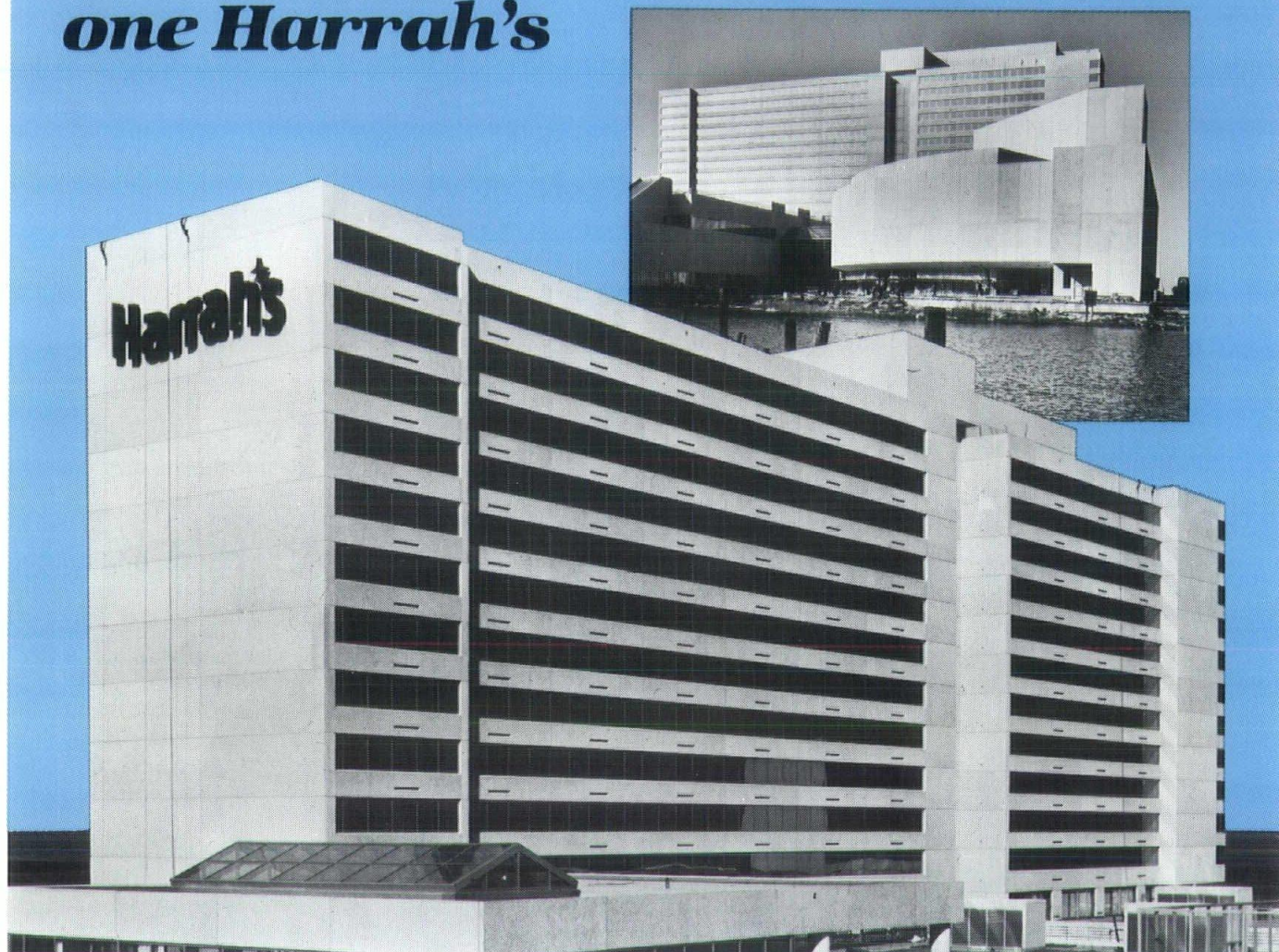
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# checklist

## New Leadership

The 1983 officers of the N.J. Society of Architects were inducted into office at the annual Past Presidents' Dinner held at the Somerset Marriott in December. Edmund H. Gaunt Jr., AIA, of the Red Bank firm of Kaplan Gaunt DeSantis was installed 59th president of the professional society which dates back to 1896.

Other officers inducted were: Tylman R. Moon, AIA, principal in the firm of Moon & Massimo in Flemington, President-Elect; Eleanore K. Pettersen, AIA, of Saddle River Vice President; William M. Brown, Jr., AIA, of the Newark firm of Brown and Hale, Vice President; Edward N. Rothe, AIA, a partner in the Iselin firm of Rothe Johnson Associates, Treasurer; and Robert L. Hessberger, AIA, partner in the Summit firm, The Hessberger Partnership, Secretary.

Another highlight of the evening was recognition of 11 past presidents of the society who were in attendance, and are shown in the photo on this page.

Paul J. DeMassi, AIA, presented a citation to out-going president Herman H. Bouman, AIA, for "his meritorious service as president during the year 1982, his inspiring and successful leadership, his untiring efforts in fostering closer cooperation among the membership and allied organizations and his devotion to the advancement of architecture and the profession throughout the State of New Jersey."

Awards were also presented to three members celebrating 50 years of practice in the field of architecture: Bernard J. Grad, FAIA, Harry Maslow, AIA and Herman B. Gelfand, AIA.

The following architects were installed as 1983 Presidents of the six Chapters of the N.J. Society of Architects: Dennis A. Mylan, AIA — Architects League; Josef N. Wirth, AIA — Central; Nicholas Settanni, AIA — West Jersey; Raymond Nadaskay, AIA — Newark Suburban; Frederick J. Voytko, AIA — Shore; Bernard DeAnnuntis, AIA — South Jersey.

## Architects in The News

**Jules Gregory, FAIA**, of Uniplan, Princeton, has been selected to receive the AIA's highest service honor, the Edward C. Kemper Award. It will be bestowed on him at a special ceremony at the AIA Convention in New Orleans in May.

**Joseph S. Bianco, AIA**, a member of the Architects League of Northern NJ, was recently elected Mayor of the Borough of Closter in Bergen County. Mr. Bianco is the in-house architect for the J.D. Construction Corporation in Hackensack.

**John D. Doran, AIA**, has been named Associate Partner of the Grad Partnership



1983 Officers: Robert L. Hessberger, AIA, Secretary; Edmund H. Gaunt, Jr., AIA, President; Eleanore K. Pettersen, AIA, Vice President; Tylman R. Moon, AIA, President-Elect; Edward N. Rothe, AIA, Treasurer; William M. Brown, Jr., AIA, Vice President.



William M. Brown, Jr., AIA, Bernard J. Grad, FAIA



Jules Gregory, FAIA



Joseph S. Bianco, AIA



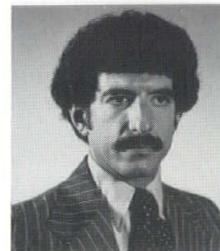
Past Presidents Herman H. Bouman, AIA (1982), Arthur Rigolo, FAIA (1964), Romeo Aybar, AIA (1979), J. Robert Gilchrist, AIA (1978), Eugene A. DeMartin, AIA (1968), Kenneth D. Wheeler, FAIA (1972), Howard L. McMurray, AIA (1962-63), Paul DeMassi, AIA (1981), Gary Y. Kaplan, AIA (1975), Peter H. Holley, AIA (1971), Harold D. Glucksman, FAIA (1969).



Harry Maslow, AIA, Herman H. Bouman, AIA



John D. Doran, AIA



Paul Gallis

in Newark. **Paul Gallis** has been named an Associate of the same firm.

**Paul Lee Heckendorn, AIA**, has been named an Associate of the firm of Architects Chartered who are celebrating their 10th year in practice. They are now located in Atlantic City.

**Donald P. Paulsen, AIA**, of Paulsen Associates of Jersey City announced the celebration of their 75th anniversary in the practice of architecture. One of their notable projects of the early years is the Margaret Hague Hospital. See photo on this page.

**J. Robert Hillier, FAIA**, President of the Hillier Group in Princeton, has been appointed to the Board of Trustees of the Peddie School in Hightstown.

**Harrison Fraker, Jr., AIA**, is co-chairman for the AIA of the 1983 International Daylighting Conference held in Phoenix, Arizona in February.

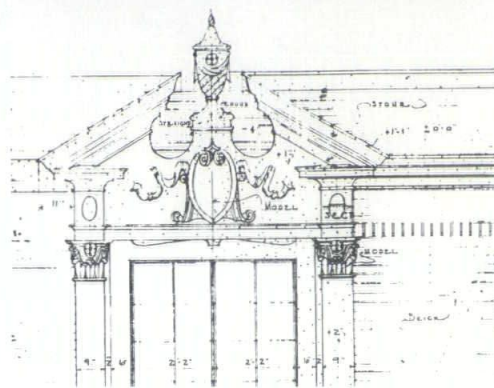
**Jeffrey Venezia, AIA**, has advanced to partnership status in the firm of Gatarz-Venezia in New Brunswick. He has been an Associate in the firm since its inception in January 1979.



Paul Lee Heckendorn, AIA



Donald P. Paulsen, AIA







# BEAUX ARTS BALL

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TECHNOLOGY

MAY 14, 1983

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## beaux arts ball

### Railroad Landmark Site for N.J. School of Architecture's Ball

A Beaux Arts Ball, celebrating the N.J. School of Architecture's forthcoming tenth anniversary was announced by Dean Sanford Greenfield, FAIA.

The school's first major event will be held on the evening of May 14 at the Central New Jersey Railroad and Ferry Terminal in Liberty State Park, Jersey City which is being restored by the architectural firm of Geddes Brecher Qualls Cunningham in Princeton.

The terminal is architecturally exciting and historically rich. It will provide a unique experience for Beaux Arts Ball guests. The site has an extraordinary view of lower Manhattan, Ellis Island, and the Statue of Liberty, and has not previously been used for an evening event.

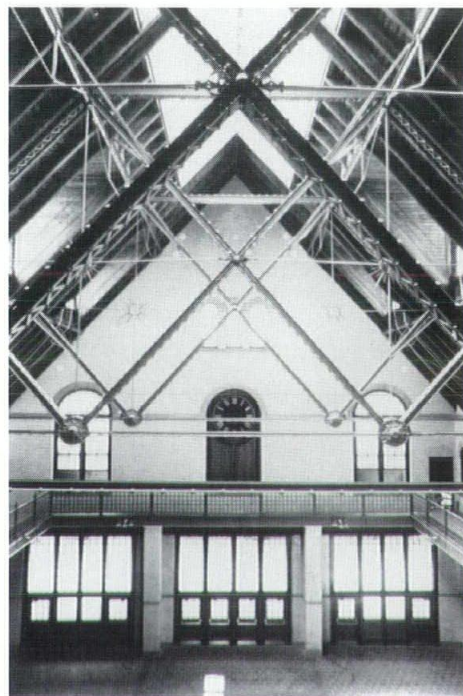
The Beaux Arts Ball is under the direction of a group of distinguished New Jersey architects. The committee is chaired by J. Robert Gilchrist, AIA, the Gilchrist Partnership, and includes Harry Mahler, FAIA, the Grad Partnership; Martin Santini, AIA, ECOPLAN; Gerard Schaefer, AIA, Lehman Architectural Partnership; William Brown, AIA, a Trustee of the Institute, Brown & Hale; Helen Schneider, Hon. AIA, New Jersey Society of Architects; Paul DeMassi, AIA, Paul DeMassi & Associates; Allan Johnson, AIA, Rothe/Johnson Associates; and Stephen Fischer, Garden State Tile Distributors.

Mr. Gilchrist said the evening will consist of a cocktail reception, an elegant buffet dinner, music, and dancing to the music of Marty Ames. The preferred attire will be either costume or black tie. According to the planners, the highlight of the evening should be the Grande Marche and the selecting of the most creative costumes, for which awards will be presented.

An Honorary Committee includes Charles Bergmann, Chairman, NJIT Board of Trustees; the Honorable Bill Bradley, and Frank Lautenberg, Senators from New Jersey; Edmund H. Gaunt, AIA, President, New Jersey Society of Architects; Philip Campbell, President, New Jersey Bell; Robert H. Franklin, Vice President Public Affairs, PSE&G; David C. Garfield, President, Ingersoll-Rand Company and Chairman of the Board of Overseers of the Foundation at NJIT; Bernard Grad, FAIA, Grad Partnership; Ned Jesser, Chairman, United Jersey Bank-North; the Honorable Gerald

McCann, Mayor of Jersey City; Donald F. McCormick, Chairman, The Howard; John McMullen Owner, New Jersey Devils; Molly Merlino, New Jersey State Council on the Arts; Joseph Muscarelle, Sr., the Jos. L. Muscarelle Co.; Clement Price, Chairman of the New Jersey State Council on the Arts; Mary G. Roebling, Chairman, National State Bank; Alan Sagner, Chairman, Port Authority of New York and New Jersey; Frederick A. Schenck, Senior Vice President, Resorts International; Thomas J. Stanton, Jr. Chairman, First Jersey National Bank; Benjamin Torcivia, President, Torcon.

The proceeds of the Beaux Arts Ball will be used to help renovate and expand the School of Architecture Library-Information Center.





## The State of New Jersey Architecture

In years past it has been our custom to publish current projects of New Jersey architects in ANJ's first issue of the year. In this manner we are able to bring our readers a wide cross section of projects, built, under construction, or proposed, showing the diversity of construction types and architectural styles issuing from New Jersey firms. Our format has allowed a relatively large number of projects to be shown, accompanied by descriptions of significant architectural and construction features. The year's first issue, therefore, has been an architectural sampler, crammed with information and facts about such things as square footage and material finishes.

In this issue, however, we seek to accomplish something slightly different. The focus remains on current work by New Jersey architects, and as in the past, the illustrations are those received from our membership. But instead of simply compiling projects for your consideration in album fashion, we discuss them in view of the current society. Though we are not interested in establishing styles or celebrating movements, we look to discern what trends, if any, exist within the profession. And while we certainly cannot expect the particular aspects of New Jersey conditions to apply to the entire country, perhaps we may see how tendencies illustrated by the national architectural press are reflected here in our backyard.

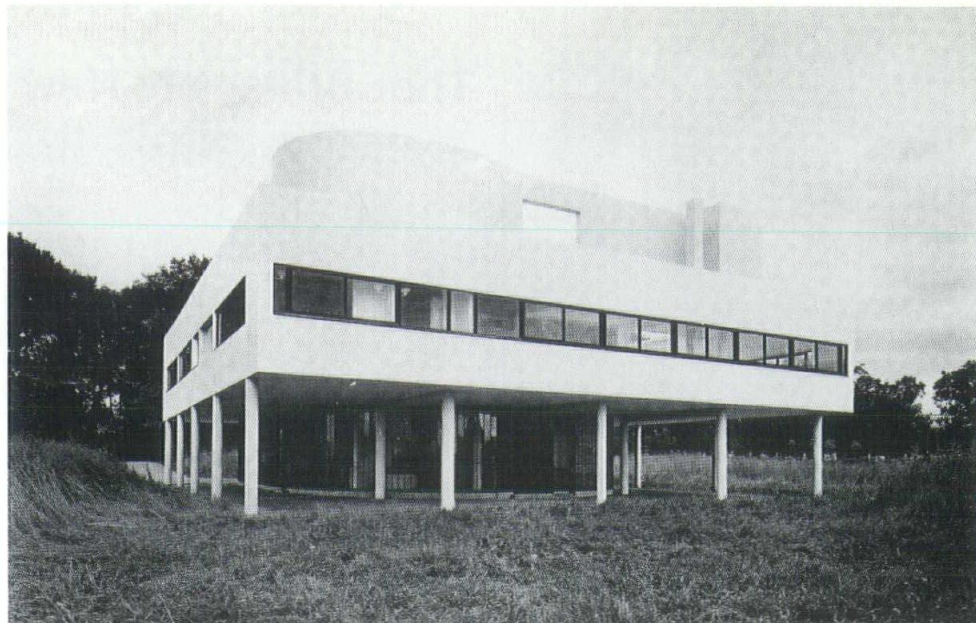
Here, then, is this year's installment of current work by New Jersey architects.



As has been everywhere evident over the past few years, one of the items most discussed among those concerned with that amalgam loosely labeled "the arts", has been Post-modernism. Post-modernism has been described as a movement, as a symptom, as a rebirth, a reawakening, and a retrograde aberration illustrated in art, dance, literature, theatre, film, and most especially architecture. One need not have to read anything other than "Time" magazine to know that, architecturally, something was afoot. Philip Johnson appeared on its cover cradling a model of the AT&T skyscraper. Michael Graves and his Portland Building received scathing coverage. For "Time" to address architecture seriously, might great things be happening?

Up until now the answer to that question would have been a resounding "No!" For although many drawings, exhibitions, and articles proclaimed the significance of Post-modernism, very little had been built, and most of that was very small in scale. Recently, however, amid hoopla, criticism, praise, and, above all, publicity, Graves' Portland Building was dedicated. Graves, having been described, by others, a post-modernist designer for some time, finally had the first post-modern monument completed. And last December, "Progressive Architecture" magazine hailed a post-modernist interior in New York City as "a major restaurant design... In its role as architectural test case, LeCygne occupies a position of importance not unlike that of Michael Graves's Portland Building: regardless of who [sic] deserves ideological credit (or blame), the project is a first of its type, and as such, merits serious consideration." So we may ask again, are great things happening in architecture? Perhaps.

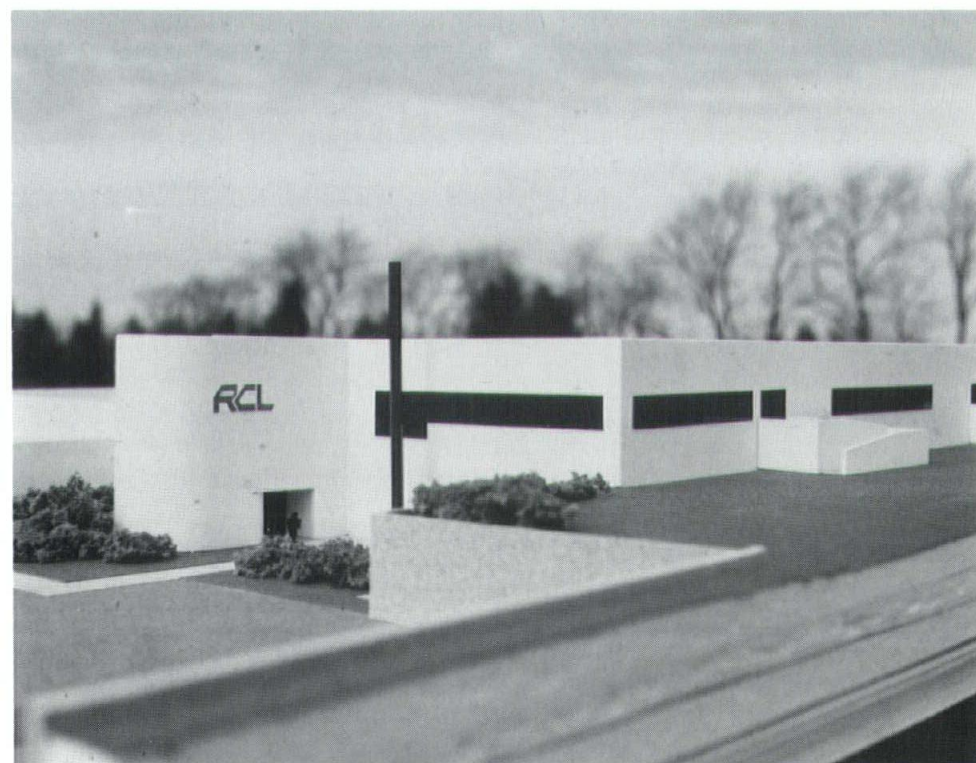
A quick, though not altogether accurate, way to measure the effect of Post-modernism on New Jersey architecture, is to consider the climate into which new work is placed. The overriding architectural influence on commercial work has been Modernism, in its gross forms if not in its intentions. Residential work is still predominantly wood-frame construction, and because of the versatility of the building techniques, coupled with the fact that the single family house allows the means of greatest per-



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Fig. 1.  
Villa Savoye, by LeCorbusier. (reprinted from Maurice Bisset's *Le Corbusier*, Rizzoli Int. Publications © 1976.

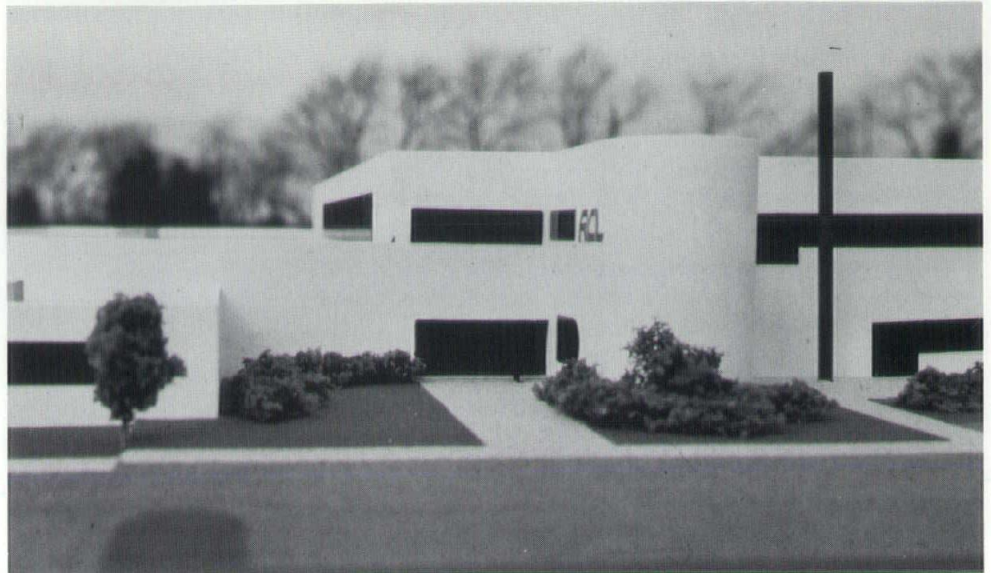
Fig. 2.  
Corporate Center  
Architect: Wayne Lerman Design Group  
Fig. 3 & 4.  
Roche Clinical Laboratories  
Architect: Armstrong, Jordan & Pease



sonal architectural expression, hence, identity, domestic architecture has been more greatly influenced by a wide variety of sources. Modernism, as expressed in commercial architecture, is typified by the suburban office building, an enlarged version of LeCorbusier's Villa Savoye (Fig. 1). The ribbon windows, the slender columns, the recessed entry with full height glass, the appearance of a thin skin, even the white color is prototypical of this genre. Taken even farther, the parallel of a single structure standing in the midst of verdant meadow is a common sight in our state. As shown by the Corporate Center, East Hanover (Fig. 2) designed by the Wayne Lerman Design Group, the elements of Villa Savoye, though altered, remain distinctly visible. The glass entry is higher, but the round central element remains, as do the columns, strip windows, flat roof and exterior, and whiteness. Less obvious, but similar, is Armstrong Jordan and Pease's new building for Roche Clinical laboratories (Figs. 3 and 4). Though glass is featured less at the entry, the strong vertical cylinder, the ribbon windows, flat rectangular massing, and whiteness, all contribute to the Corbusian parallel.

Perhaps the most unifying element of much of the architecture being built in New Jersey today is its height, or, rather, lack of it. Most zoning ordinances have height limitations, and two to four story buildings, regardless of function, seem to represent the bulk of new construction. The result has been an emphasis on expressing the horizontal in buildings. The Grad Partnership's Nabisco World Headquarters in Hanover of several years ago is a good example (Fig. 5). Here "ribbon" could be applied to describing not only the windows, but the walls as well.

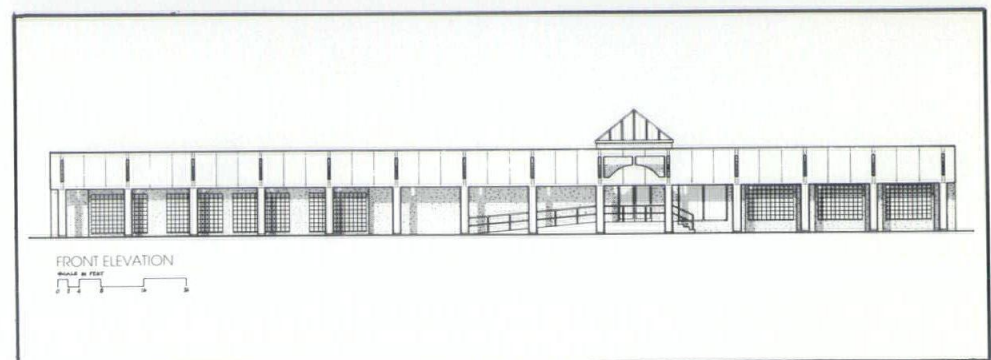
Current work still reflects that interest in the horizontal. The Sussna Design Office is currently expanding Z & W Enterprises in Princeton. The automobile dealership is located on Route 206 in the midst of typically low, strip-related development. Addressing the concern for providing unity to a disparate facade, the Sussna office has added a colonnade fronting the street. (Fig. 6) The basic expression of the colonnade is Modernist in character, with regular structural bays establishing the rhythm. Glass



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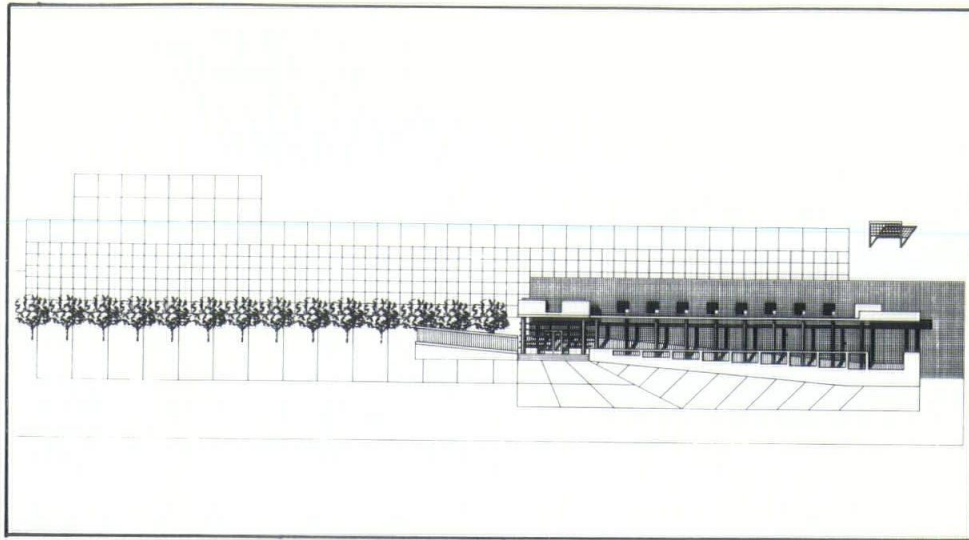
Fig. 5.  
Nabisco Global Headquarters  
Architect: The Grad Partnership  
Fig. 6.  
Z & W Enterprises  
Architect: Sussna Design Office



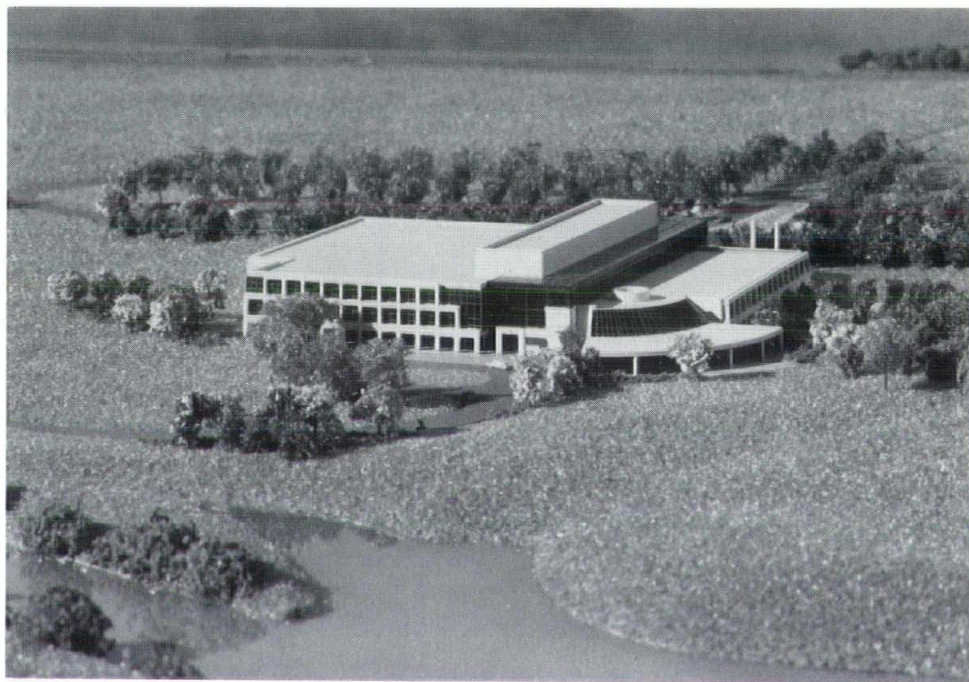
block panels and a pipe-railed ramp reinforce its affinity to the Modern tradition. But something else is sneaking into view. A glass pyramid sits above the entry in the manner of hut roof, and the entry facade is cut to suggest an arch. But the place the arch belongs is void, and the space to be spanned is solid, so we see the negative image of our expectations. Does this show an influence of Post-modernism?

Parallels with the Sussna design abound. Recall the Geddes Brecher Qualls Cunningham design for the Mobil Environmental Health Laboratory (Fig. 7), where we see a regular colonnade that is altered in some fashion. It is striking to compare the two preceding facades with the following two, one by the Grad Partnership (Fig. 8 & 9), the other by Rothe Johnson Associates (Fig. 10). In them we see a variation on the theme of establishing a strong rhythm in the facade, and then ending in a hierarchial manner. The Grad Partnership's building, designed for New Jersey Bell, has the triple tiered colonnade step down, while Rothe-Johnson's, for the Punias/Eastern Investment Group steps up. These proposed buildings bear similarities to B.A. Ginsberg's project for Carver Associates (Fig. 11), where the columns, balconies, and building face all seem to be in constant motion.

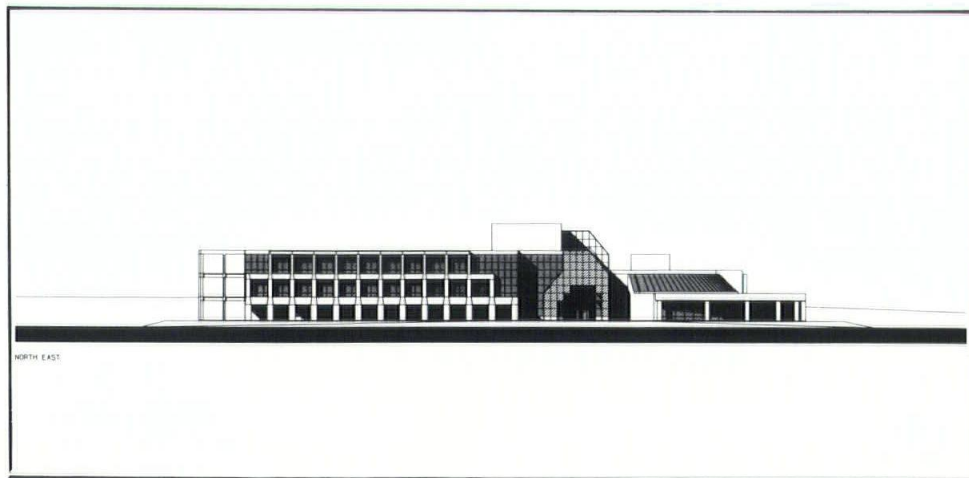
Obviously this notion of using a colonnade to develop a pleasing rhythm is not the only idea being expressed in current



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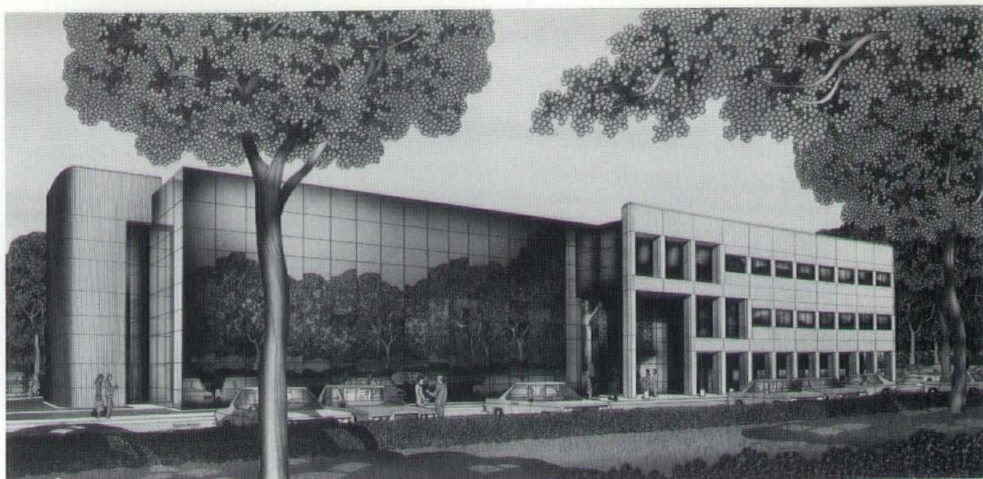
Fig. 7.  
Environmental Health & Science  
Laboratory North Elevation, Mobil  
Architect: Geddes Brecher Qualls Cunningham  
Fig. 8 & 9.  
N.J. Bell Telephone Company  
Corporate Data Center II  
Architect: The Grad Partnership



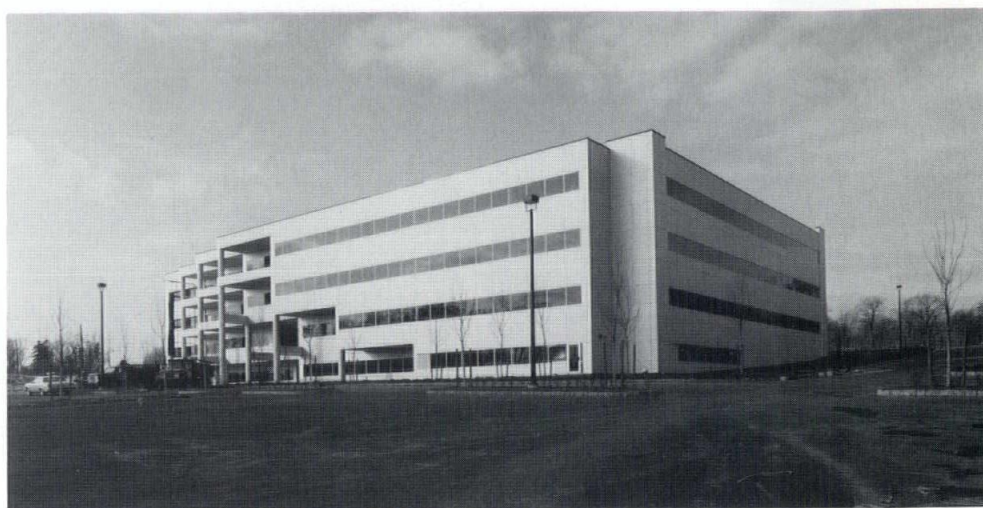
work. As seen in a recent building by Mitchell Hersh of the Mack Company for AT&T (Fig. 12), the basic elements remain unchanged: we see a low, long building, with flat roof, pale color, columns, and glass at the entrance. But the structural bays are allowed to interrupt the bands of windows and the expression of a sleek, taut exterior skin is sacrificed for a stylized cornice and column capitals. This architectural manipulation of forms is more suggestive of history than are the previous buildings we've seen. It is worth noting, however, that the suggestion of details is just that, a deliberate abstraction, a fuzzing of discrete architectural elements. In this respect it represents a union of Modernist and Post-Modernist concerns. Is this Late Modernism? Is it a diluted version of either, or a strengthened version of both?

As just discussed, the horizontal elements of much of today's architecture has received a great deal of emphasis. Among the newer examples is the Hillier Group's design for the Ortho Pharmaceutical Corporation's addition to its Corporate Headquarters in Raritan (Figs. 13 and 14). The four-story building has an insistent series of bands which, rendered as they are in contrasting colors, accent the buildings length. The purpose of the striping is "to reflect the high-speed movement of the nearby highway."

Another addition soon to be underway is Short and Ford's enlarging of the Joint Free



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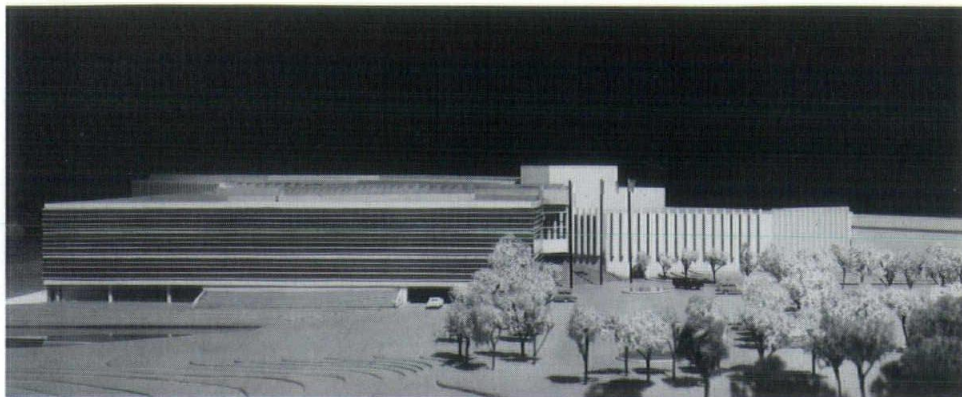
- Fig. 10.  
Metro-Middlesex Plaza  
Architect: Rothe Johnson Associates  
Fig. 11.  
Gatehall Plaza Office Building  
Architect: Barrett A. Ginsberg, AIA  
Fig. 12.  
Mack Kemble Plaza  
A T & T Long Lines  
Architect: Mitchell E. Hersh, AIA



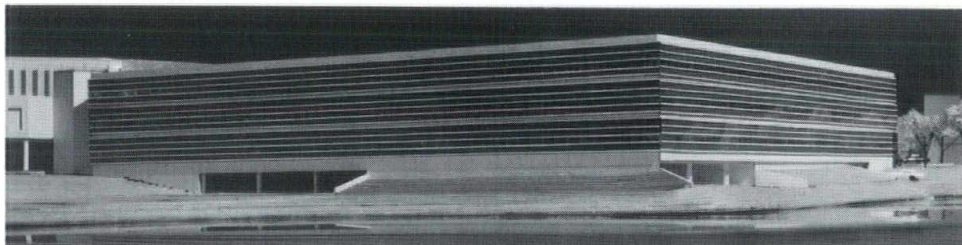
Public Library of Morristown and Morris Township (Fig. 15). Here the architects have chosen to respect the Collegiate Gothic style of the original, and have proposed a structure which, though not a duplication, recaptures the essence of form and spirit of the existing building. The original library was designed by Edward Tilton of McKim, Mead and White in 1917, and is now listed on the National Register of Historic Places. Though worlds apart from the Hillier project just discussed, this addition by Short and Ford is just as much a product of our time, and represents the diversity of work now being executed. This is neither Post-modernism nor "preservation", but architectural conservation of the first rank.

One of the projects that seems to embody much of the spirit of current events in architecture is the Jefferson Street Firehouse (Fig. 16 & 17) in Hoboken, designed by Nadaskay Kopelson. In this work an existing firehouse is to be remodeled and expanded, allowing two fire companies and city-wide administrative offices to be housed near the center city. The first drawing is a combination of an elevation and a perspective, merged at the center where the existing building is to be unchanged. The elevation portion of the drawing, on the left, shows the new stair tower, while the perspective portion reveals the facade of the two-story addition and its union with the existing building. The drawing itself is a reflection of current forces at work on the architectural scene. The overlapping of elevation and perspective suggest the overlapping of styles, and of interests, and both segments of the drawing, in their emphasis on frontality, show the popular professional concern with the facade. Note must also be made of the careful attention with which the union of new and old is addressed. Unlike Short and Ford's addition to the library in Morristown, the firm of Nadaskay Kopelson is restating established architectural themes in a modified, inventive way. The accompanying plan illustrates that the exterior did not receive the architects' complete attention, as the issues of function are also resolved.

Two more projects illustrate what are essentially continuing trends in architecture; both of them are different from each other and from that which we have already seen. The first (Fig. 18), is St. Andrew Roman Catholic Parish Center, on Block Island, Rhode Island. Designed by Herman Hassinger Architects, this building recently won a Merit Award from the Interfaith Forum on Religion, Art and Architecture, and in its simplicity, its straightforward, ar-



13



14



15

Fig. 13 & 14.

Ortho Pharmaceutical Corporation  
Architect: The Hillier Group

Fig. 15.

Free Public Library of Morristown and  
Morris Township  
Architect: Short and Ford

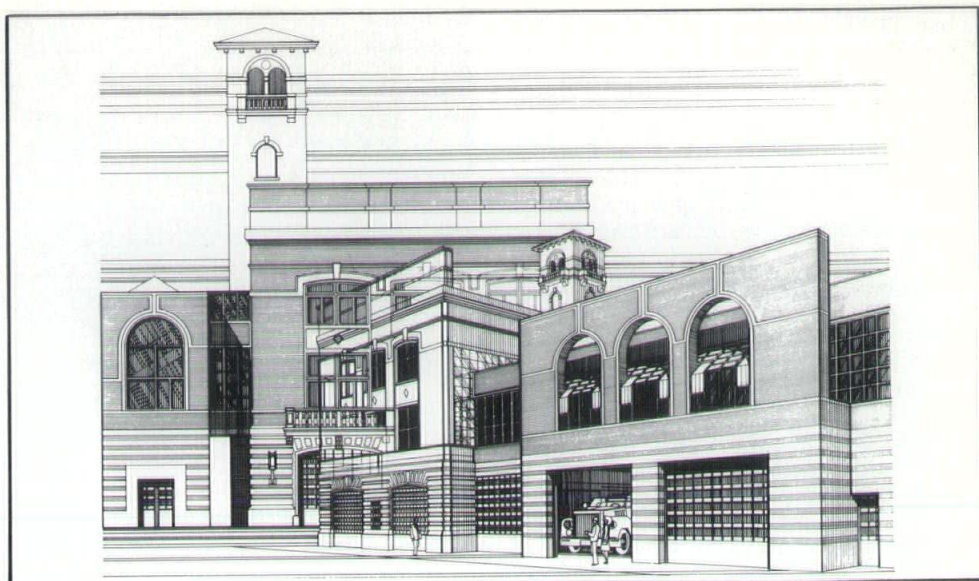


chetyral massing, it recalls the rural vernacular, seacoast or otherwise, which has been and continues to be the most ubiquitous influence on American architecture. This specific example shows how fresh and pleasing even simple forms simply done can be.

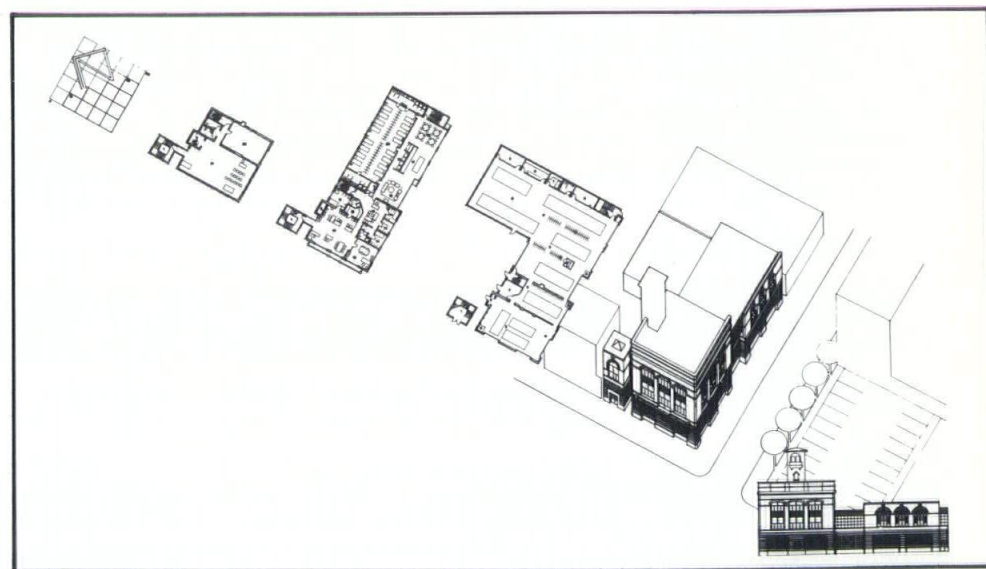
The second continuing trend we see (Fig. 19 & 20) is that of Technological Expressionism. As shown in the Patscenter Headquarters and Laboratories for East Windsor, designed by Kelbaugh and Lee in association with Richard Rogers and Partners, the entire architectural content is a celebration of technological achievement. The skylit central street runs beneath a series of towering A-frames from which are suspended thin, elongated, wing-like roofs. In the tradition of the technological, flexibility is a prime determinant of the plan, and in this example interior spaces are expected to be divided by moveable partitions. The second figure shows the hallmarks of the technological bent in architecture: repetition of modules, a standard kit of parts, and a prescribed method of fabrication and erection. Though not representing a new theoretical position, this work argues forcefully that the glory of very-high tech remains to be considered.

Now let us return to one of our earlier questions. What effect has Post-modernism had on the practice of architecture in New Jersey? If the examples we've seen so far are at all representative, it appears that the net result has been minimal. There no doubt has been a conscious effort on the part of some architects to alter the elevations of their buildings, but the changes are scarcely sweeping. Although it is true that there is commercial work that seems to reflect a renewed interest in classical or historical forms, much of that interest, expressed as it is on the surface of buildings, in either paint or almost equally inexpensive simple geometric abstractions, is a superficial one. There are very few cases where Post-modernist concerns have been expressed beyond the two-dimensional nature of the page.

In the following instance, however, the potential exists for an intriguing work of architecture. Once again the experiment is being undertaken in a residence. Martin Santini's design for a Montauk, New York beach house (Figs. 21-24) is essentially a plan laid out within a series of layered planes. The public side is the most clearly defined plane, and it presents a harsh, almost brutal face to those arriving. A pedimented and columned entry is applied to the flat facade, and a heavy cornice caps



16



17



Fig. 16 & 17.

Jefferson Street Firehouse  
Architect: Nadaskay Kopelson, AIA

Fig. 18.

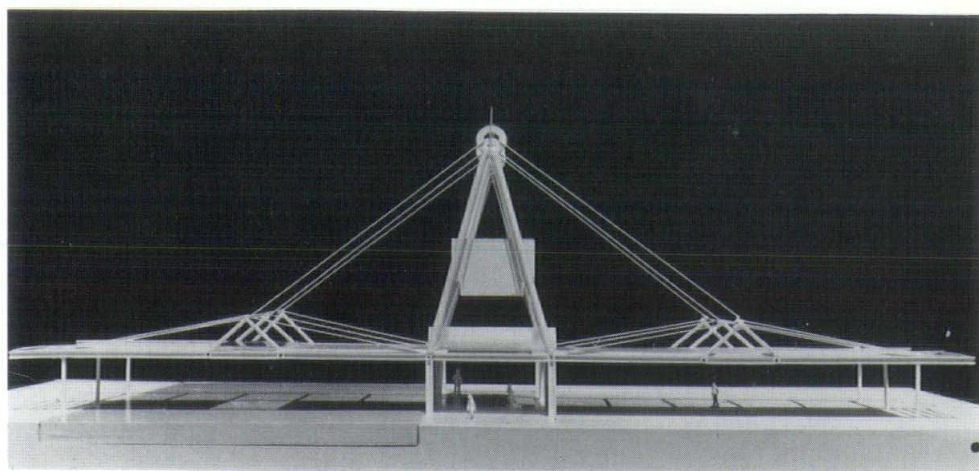
St. Andrew Roman Catholic Parish Center  
Architect: Herman Hassinger, FAIA



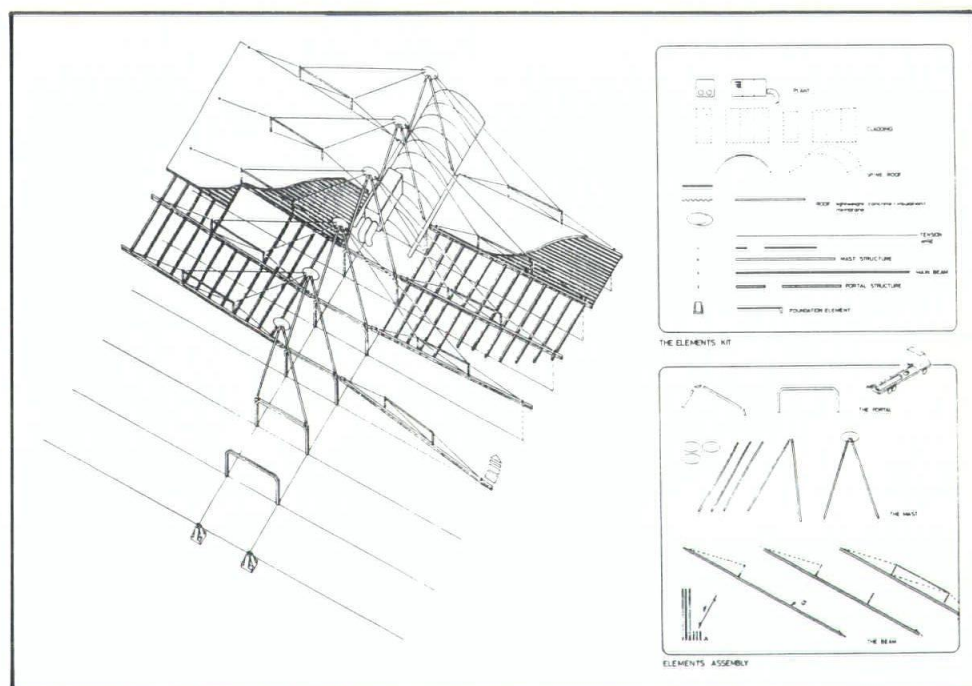
the entire, unbroken length. These gestures are acknowledged as derivative from Italianate and Georgian details. Once inside, past the first plane, the play of Post-modernism is nearly ended. One encounters four columns, equal in spacing with those at the entry, which delineate the next plane of the house and which are the last vestige of expressed classicism. Next, the main living area is entered, and the final plane is encountered, the glass wall through which the outdoor deck and the sea beyond are viewed. The progression, therefore, proceeds from a closed to an open plane, from very tightly controlled openings to expansive vistas. But because the classical influence is shed so rapidly, upon entering the building we are left with the impression once again that the effects of Post-modernism are essentially surface applications. Can there be more to it than this? Most likely. But we are not seeing much evidence of it in current built work in New Jersey.

At this point it might be prudent to consider our vantage point. There are a number of factors that contribute to the creation of our architecture as we now see it. Although architects work as individuals or in small groups, their efforts in design are affected by a myriad of influences that put limitations, often very severe ones, on the range of possible solutions. Architects are buffeted by current events, including politics, limited by the state of building art and practice, and often inclined to follow a stylistic trend first learned in school.

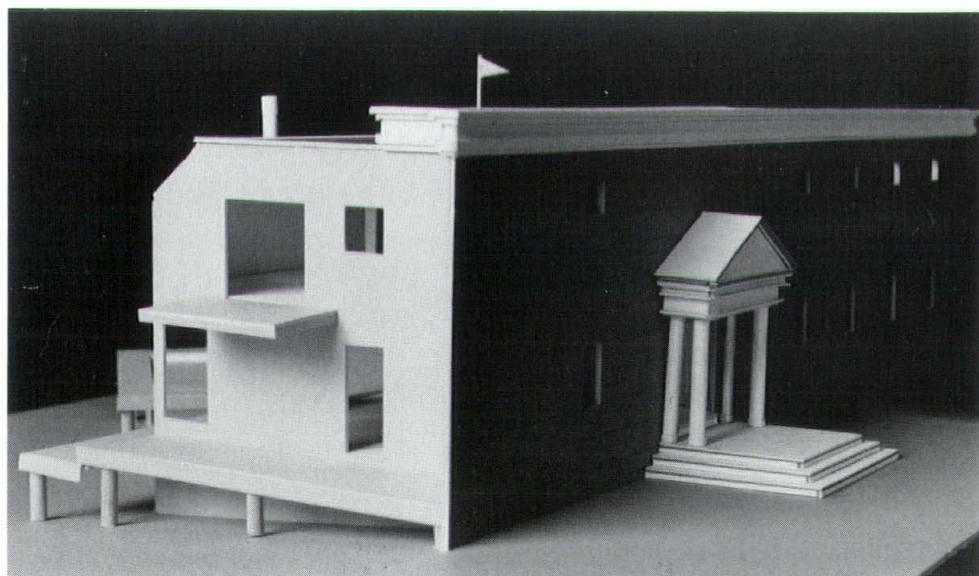
The result is a landscape that, in its apparent lack of unity and cohesion, begins to look like that depicted in Maurice Sendak's *In The Night Kitchen* (Fig. 25). Here three bakers, triplets cloned from Oliver Hardy, are obtaining milk from Mickey's sojourn to the milk bottle skyscraper. (The story is a classic, and a Caldecott Medal winner, and it is the exceptional quality of the illustrations which makes the book so compelling.) In the illustration shown, the background is as live as the foreground action. It is the skyline that should receive our attention, for it is here that comparisons with our current architecture may be made. Although the kitchen skyline appears diverse, it is due primarily to the haphazard arrangement of the pieces. In fact, all of the structures are one of two essential shapes, cylindrical or rectangular. There are variations in height, and different treatments of their crowns, but the most observable difference is in the labels. After all, each package is constructed of similar materials, cardboard, paper and aluminum, and most fit



19



20



21

Fig. 19 & 20.  
Patscenter Headquarters & Laboratories  
East Windsor Twp., NJ  
Richard Rogers & Partners/Kelbaugh & Lee  
Fig. 21-24.  
Checki Beach House  
Architect: Martin Santini, Ecoplan

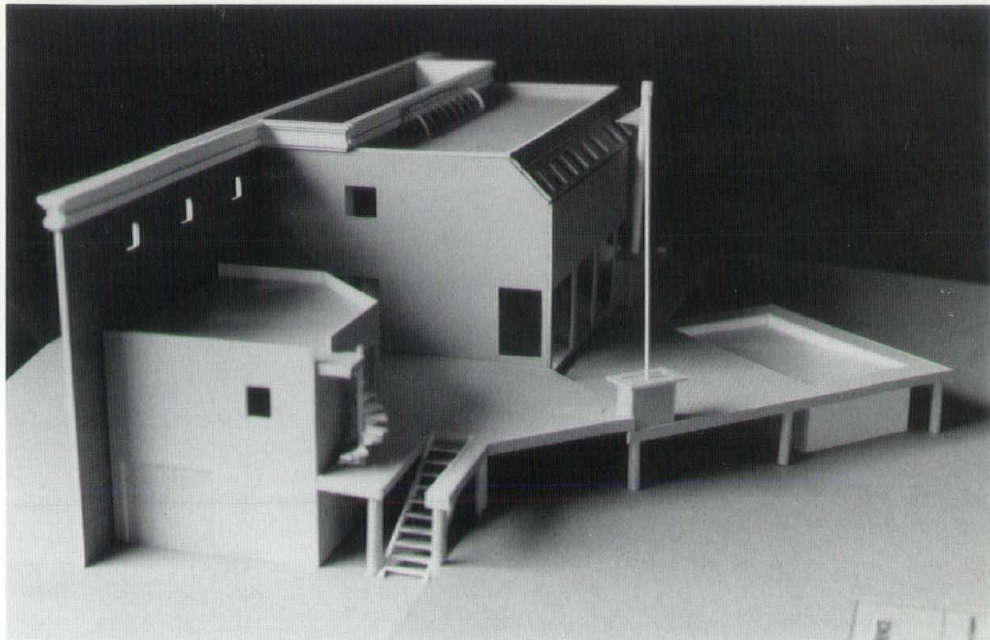


neatly onto cabinet shelves designed for any variety of foodstuffs. Is there a particular point which applies to architecture? How many labels do we recognize? Does the underlying commercial nature of the building process subvert the architects' efforts to attain a higher level of achievement? Are the pristine, pure, wholesome works of architectural genius, like the milk bottle, solitary elements which stand out among the bulk of background buildings which surround it? Do we recognize architectural excellence when we see it? Or are we caught up in the fancy of the moment, buying the goods we are expertly sold, regardless of value, and ingesting the clichés mindlessly without regard to our personal and collective health? The parallels, and perils, of architecture and junk food are too near to be lightly dismissed. Wittingly or not, Maurice Sendak has captured the dilemma confronting architects today.

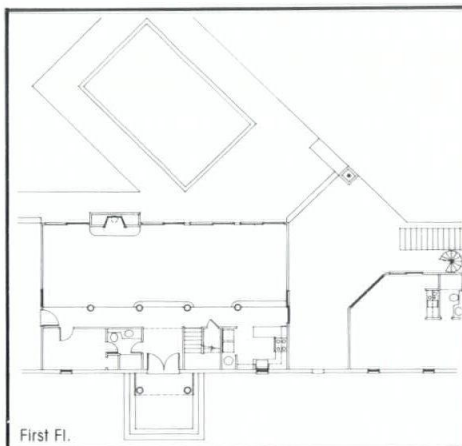
It is not surprising that we see similarities in Sendak's architecture and our own; nor should we be taken aback. Rarely are the conditions appropriate for the creation of a masterwork. A particularly skillful architect requires an enlightened client to commission a project requiring an especially creative solution. It seems that in the day to day affairs which bring us the bulk of our architecture we must seek the excellence of the mundane. It is this striving which will prepare us, as clients, architects, and as public consumers of architecture, for the time when the conditions are ripe for our next collective masterpiece.

In summary it cannot be reported that there is a single dominating architectural "movement" at work in New Jersey. There are a number of trends which seem to not only exist but also to be vigorous. These trends, or tendencies, are oftentimes divergent from one another, even in their pursuit of similar aims. With the cross-fertilization of Modernist and Post-modernist ideals, coupled with the societal influences already mentioned, the potential for improved architecture seems greater now than it has in recent years. As is to be expected, the state of New Jersey architecture is one of flux, and our effort to describe it at a given moment is a hazardous one. Nevertheless, by the work shown here we can see that pleasing, and maybe not so pleasing, architecture is being designed and built. As we watch the structures going up, and argue the benefits and drawbacks of each, we can measure each against our own standard of excellence, and assess not only our architecture, but also ourselves.

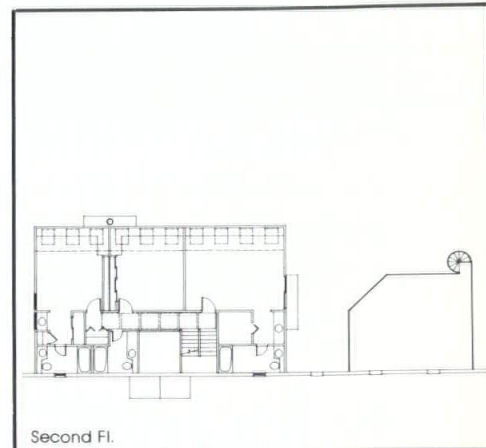
Philip S. Kennedy — Grant, AIA



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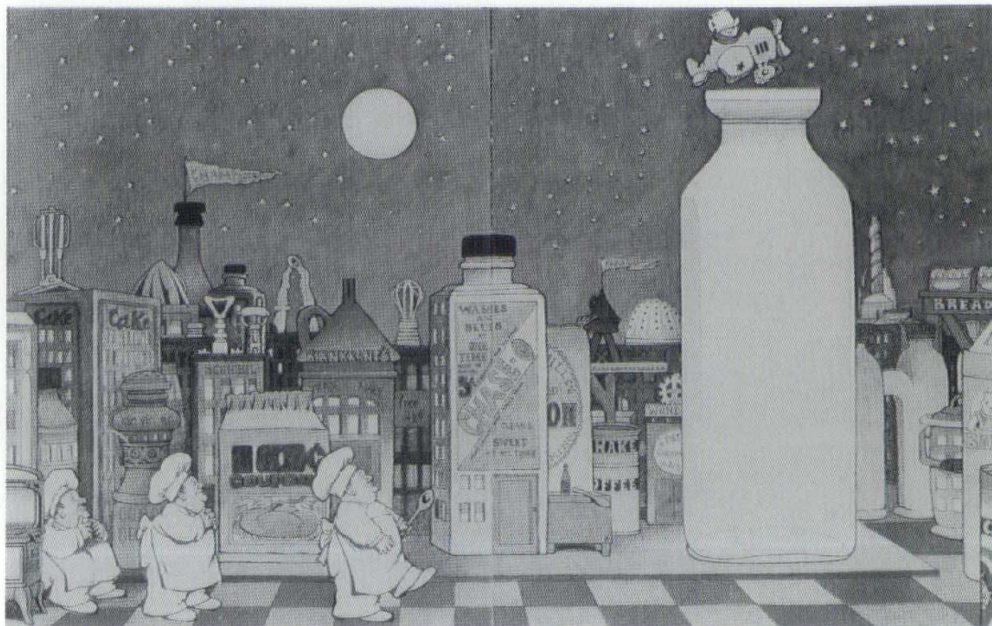
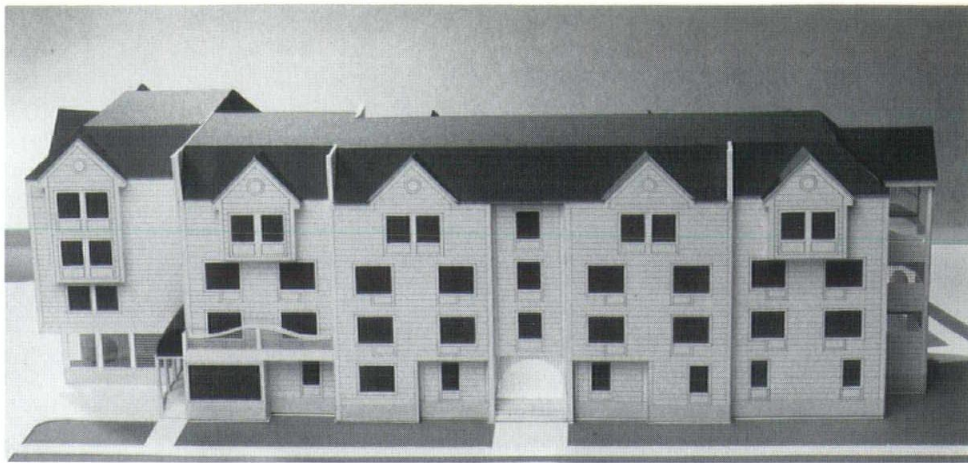


Fig. 25.  
Illus. from *In The Night Kitchen* by  
Maurice Sendak, used with permission

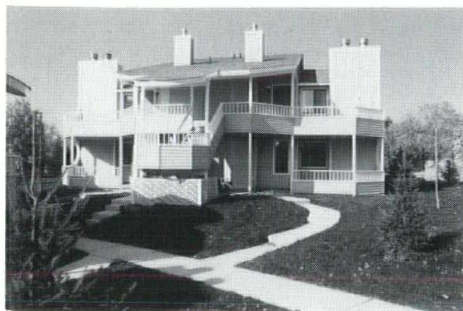


### A Continuation Of The State Of The Art

The following work also represents the diversity of projects currently being designed by New Jersey Architects. Since pieces of each are similar to projects previously discussed, the notion of cross-fertilization of ideas is reinforced, while the arrangement of parts is, nevertheless, original. These projects, too, represent the state of New Jersey Architecture.



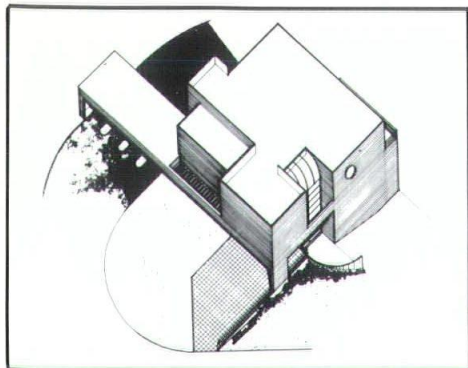
Camelot Motel — Architect: Manders/Merighi Associates



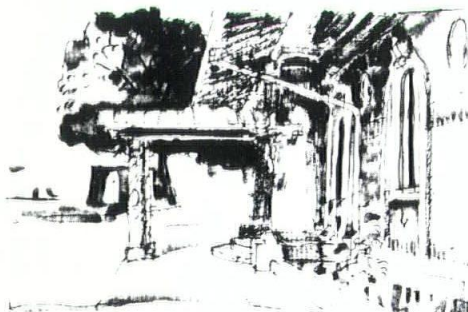
La Bonne Vie Condominium  
Architect: The Tarquini Organization



State Police Headquarters — Architect: Zywtow & Eckert



Administrative and Operations Center  
First Jersey National Bank/South  
Architect: CUH2A



Rail Station Rehabilitation  
Architect: Zywtow & Eckert



Residential Condominium — Architect: Kaplan Gaunt DeSantis



# what is architecture?

by J. Robert Hillier, FAIA, President  
The Hillier Group

*Design deals with function, purpose, economy, and in its resolution of a problem, should create some joy; a tickle of emotion.*

WHAT IS ARCHITECTURE? Today, that is a tough question. The difficulty in answering it comes more from an over abundance, rather than a sparsity of material.

It is hard to take a career and a profession as broad and dynamic as architecture and define it with all of its variety and excitement, within the confines of these pages, let alone within the limitations of the printed word. It is a wonderful combination of art, science, business, social responsibility, and, as a career, a helluva lot of fun. So much so that it is more than a job, or a vocation, but an all-consuming way of life. Today, architecture is receiving more attention from the media, and therefore, the public, than at any time in its history. The public consciousness of it as a profession and the interest and awareness of its design quality are both greatly elevated. This increased presence comes at a time when some wonder if it is a fading "cottage industry" operating as an equivalent to the classic "buggy whip business."

Today, as professionals, architects are caught up in some interesting dilemmas. While we deal with the onslaught of the new technologies of computers, systems, and resource conservation, the stylistic movement of post modernism draws us back to nostalgic earlier times. Many social responsibilities, including the democracy of affordable housing and the creation of healthy urban environments, are complicated by design styles that imply elitism by their referral to more imperial times in the history of mankind. Part of the thrust of this style is the creation of a scale and articulation that is more humanistic in its feeling; a counter to the steel, glass, chrome, and concrete our hi-tech society delivers to us with such high-handed glibness. One of the dilemmas of the current architectural scene is the conflict between society's rationalist resolution of our intellectual and functional needs and the stylist's response to our emotion.

I recall with great fondness Princeton's Professor Jean Labatut. He had a wonderful rule that a design was valid only if there were ten good reasons why it should be a certain way, and one of those reasons

could *not* be "you liked it that way." However, at the end of all those rational arguments, he always pushed you and your design to a level that transcended your intellectual side and garnered emotional after-burners. That was the ultimate design "home run." Ten good reasons why and an eleventh one that said it will be great for mankind.

Architecture is really the balanced result of all the forces at work on it. Architectural design can be viewed as the seeking out of the perfect balance of these forces. The forces are simple or very complex. They have varying strengths, priorities, and urgencies. A good architect is able to identify all and weigh each of those forces. They include such basic elements as gravity, heat, cold, rain, and even budget, plus more complex issues involving sociology, economics, and even politics. Many forces, such as these latter three, are transient, yet the architecture that they mold is quite permanent. One fears that as society becomes more dynamic through a higher level of technology and communication, it more quickly outstrips its buildings. Its new programs and contexts call for new environments, thus the need for greater flexibility in our buildings. Thus, also, the reluctance to commit to the permanence of steel and concrete. Our rational side says keep it loose, flexible, undefined. Our emotional side asks that it have the humanism of craft, caring, and permanence. There is the agony and in the dilemma, also the dynamic ecstasy of architecture.

Architecture is a reflection of its time. Buildings have been the permanent record of different societies. We reconstruct the picture of Egyptian life from its pyramids and its temples. The idealism of the Greeks, the imperialism of the Romans, the dark mystery in the upper reaches of the Gothic cathedrals, the richness of the Renaissance, the dynamics of the Manhattan skyline: each architecture telling the story of its time; each architect responding to the forces as prioritized by his varying client at each point in history.

Is today's architecture confused because, perhaps, the times are confused? Or, are

the trends and styles simply moving past faster than buildings can be built, let alone so quickly that the media leaves us no time for appropriate deliberation or contemplation. Today's fashioners of bricks and mortar are treated with the same hype as a rock superstar or jean designer. But, buildings are not the essence of the "hit parade" or the latest denim fanny peering out of the television tube.

*Design* deals with function, purpose, economy, and in its resolution of a problem, should create some joy; a tickle of emotion. Architects must be careful about *style*. For style is fashion, mostly ephemeral and based on transitory emotional appeal. There is an inverse to style; out of style!

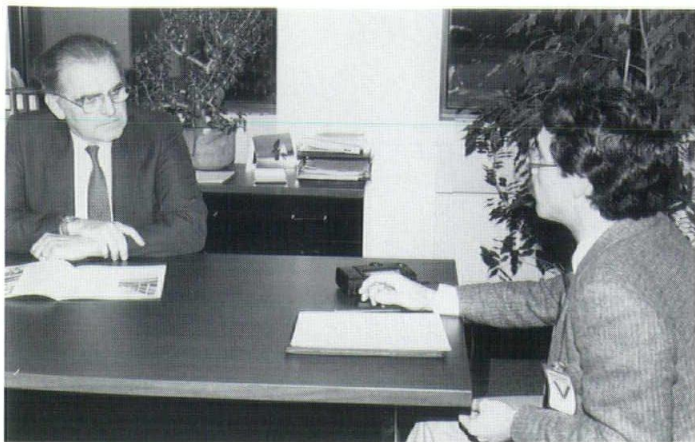
Yet, if I say that *architecture is the balance of all forces at work on it* and that *architecture is a reflection of its time*, then, I have to accept that the profession is today being as responsive as it was in previous periods. The age of advertising, media, superstars, throw away plastic containers, and the age of higher highs, bigger bangs, greater amps and more hype is telling us what it *wants* designed. In its own way, society is also rewarding those designers that respond to it.

One must ask the question if we must all fall into this parade and create even faster design "fixes" with cornices rising and falling as fast as hemlines. Perhaps. But in all of us, there has to be the searching for those ten good reasons. We should make those reasons the better measure of a building's architectural success. Because, after the cacophony of all the stylistic trends has moved on down the block to the next generation, our buildings will still be standing, responding, and servicing; and, perhaps, even leading, by providing some social stability. "We shape our houses and our houses shape us," was the way Winston Churchill put it. When one puts aside all the drawings, the renderings, the colors, and the calculations, it is that social formula, "We shape our houses and our houses shape us," that will prevail and for which we as a profession will be held accountable.

That is where the real architecture is.



## conversation with a client



Robert Johnson and Phillip Kennedy-Grant, AIA

The following "conversation" is the fifth in a continuing series. In each of these interviews ANJ attempts to illuminate what, for us, is the other side of the architectural story — our clients' reaction to the structure and their insight into the interaction between the design professional and the person or organization for whom the building is intended.

This interview took place between ARCHITECTURE NEW JERSEY representative Philip Kennedy-Grant, AIA, and Robert Johnson, Manager, Architectural Design, Warner-Lambert.

We gratefully acknowledge the time and effort of Mr. Johnson and we hope that our readers will find the interview informative and entertaining.

Photos of Warner-Lambert by Otto Baitz

**ANJ:** Will you please introduce yourself to our readers and include a little bit about your background and your position here at Warner-Lambert?

**Johnson:** Yes, my name is Robert Johnson. I am an architect, registered in New Jersey and North Carolina, and I am a member of the AIA. I've been with Warner-Lambert for thirteen years. My position is Manager, Architectural Design, part of the corporate technical staff.

**ANJ:** How large is that department?

**Johnson:** The whole technical staff, including many different branches, is about 150. In the engineering portion there are about 25 people including engineers, draftsmen and secretaries.

**ANJ:** Describe Warner-Lambert's position as a user of architectural services? What kind of functions do you handle in-house as opposed to hiring outside consultants?

**Johnson:** For most of our projects, we start in-house doing preliminary studies. Before we go to an architect we publish a design manual. A preliminary layout of the building is included and although these layouts get changed, it's a position from which to start. Generally, our policy is to retain architects in the area where the buildings are being built. Since we are a multi-

national company, we have projects and properties under construction throughout the world.

**ANJ:** How does Warner-Lambert differ from other corporations in handling construction projects?

**Johnson:** There are several ways that a corporation can approach construction. Some corporations do all their work in-house, including complete construction documents. Other corporations only manage their projects since they possess no design or drafting capabilities. Then there is everything in between that.

**ANJ:** And how do you find that your system works when you do the predesigning? Do you essentially do the programming as well?

**Johnson:** Yes, we do the programming and the preliminary design. We find that it works very well. After the basic design is done the projects are handled primarily by the project managers.

**ANJ:** Nadaskay Kopelson has done a series of projects for you. How did you first meet them or encounter their work?

**Johnson:** We had some work to be done in the Morris County area, and we wanted to use local architects. We interviewed about five firms in the Morristown area and we selected Nadaskay Kopelson.

**ANJ:** How did you select those five firms to be interviewed?

**Johnson:** The initial selection was made from firms that I had become aware of over the years.

**ANJ:** I understand that you previously had retained an out-of-state firm for a particular project. What led you to seek a Morris County firm rather than maintain that particular relationship?

**Johnson:** At the time we selected Nadaskay Kopelson, we had a remodeling project that required close monitoring. We wanted to have somebody nearby who wouldn't have to spend a large amount of time each day traveling to and from our office.

**ANJ:** In your selection interview, other than proximity, what kind of things were you looking for?

**Johnson:** Part of the interview was the review of each firm's past work, particularly related to design. Since we were doing work on the interior of our building we were very interested in the interior designs that the firms had done. We also considered staff. Realizing that in New Jersey most architects do not have in-house engineering capabilities, we did look at the engineers that these firms work with. We looked at their designs, their office staff, and their past projects. We also interviewed references.

**ANJ:** Did you visit any of the projects?

**Johnson:** Yes, we did.

**ANJ:** Did you find that the firms were similar in attitude or were they strikingly different? Was there anything about any particular firm that stood out?

**Johnson:** We looked at a range of firms. They were all medium size — at least 15 people. Each was somewhat unique. Each firm tended to emphasize different aspects of design.

**ANJ:** What kind of emphasis were you looking for?

**Johnson:** We were looking for good design; we wanted an office that had enough staff to step in with assistance if the project was pushed. We didn't want a small firm that might struggle at times to complete a project or find it difficult to make the changes that we might feel were needed.

**ANJ:** What was the primary criterion for selecting Nadaskay Kopelson initially? Was there an overriding factor or a combination of factors?

**Johnson:** There was a combination. We liked Nadaskay Kopelson's designs, and we thought that their firm matched our needs well.

**ANJ:** Were the interviewed firms aware that the interview was for a series of projects?

**Johnson:** Yes. We stated that we wanted to have an association with an architect locally that we could call on whenever we had work in the area.

**ANJ:** How did you find that the architects responded to your needs in the beginning?

**Johnson:** They responded well. Based upon our design manual and our early thoughts they made several recommendations. We agreed with them and then we proceeded from there.

**ANJ:** Can you describe your design manual a little for me? What



does it include?

**Johnson:** The design manual gives the scope of the project and provides a general description. We include outline specifications for particular areas of concern. There are sections on safety by our corporate safety group when it applies (especially in manufacturing facilities). Our energy group will have a section; we include finish schedules and basic ideas as to what we want such as special finishes for manufacturing areas. Also included are items such as special air conditioning requirements for low humidity or special temperature control. Sometimes an equipment list is also part of the manual.

**ANJ:** I suspect that this kind of programming makes the work proceed much more smoothly. Do you find that to be the case?

**Johnson:** Yes. We usually take the approach that we must know our own needs before we retain an architect. This provides us with a good way to examine our needs. It's as much a help to us as it is to the architect.

**ANJ:** Nadaskay Kopelson has completed a series of projects for you now. They include interior remodeling, a new auditorium, new lobbies, a VFW building, and new offices for your aircraft hangar among other work. How are all these projects related to Warner-Lambert's image of itself? Is there a thread of continuity or a particular design theme that you have been looking for? You mention that you have been pleased with the quality of the architect's design. Is there a continuity that you would like to see or that you emphasize?

**Johnson:** I think there has been a thread of continuity throughout our office building. We like Nadaskay Kopelson's approach. We find their interior work very much to our liking, and through it a theme has emerged. On the other hand, with the hangar, we had an idea of how it should be expanded and Nadaskay Kopelson took those ideas and developed them.

**ANJ:** In addition to your selection process for architects I understand you are particular about the selection of your contractors?

**Johnson:** Yes.

**ANJ:** Would you describe that procedure for us?

**Johnson:** We go through an extensive qualifying program in which we interview the officers of the firm. We want to meet the project superintendant who will be on the project. We review the company's past performance, their financial status, and we interview former clients.

**ANJ:** Does your method of selecting contractors improve the progress of the job?

**Johnson:** Yes it does mainly because we know the team. We know their methods of operating and they know ours, so when the work starts everyone is familiar with each other.

**ANJ:** Do you find that as you develop a successful relationship with a particular architectural firm you seek to continue it?

**Johnson:** Yes, we do. That kind of continuity is particularly effective because when we call them in for a new project we don't have to go through a learning period.

**ANJ:** All the players know each other?

**Johnson:** Right!

**ANJ:** It seems to me that the quality of work that has been and is being done by Nadaskay Kopelson reflects a concern on the part of Warner-Lambert for high quality design. You seem to be very concerned with the overall quality of the architecture you commission.

**Johnson:** Yes, we are. Morris Plains is the site of our world headquarters. We feel that it is important that these facilities project that image of a successful multi-national corporation.

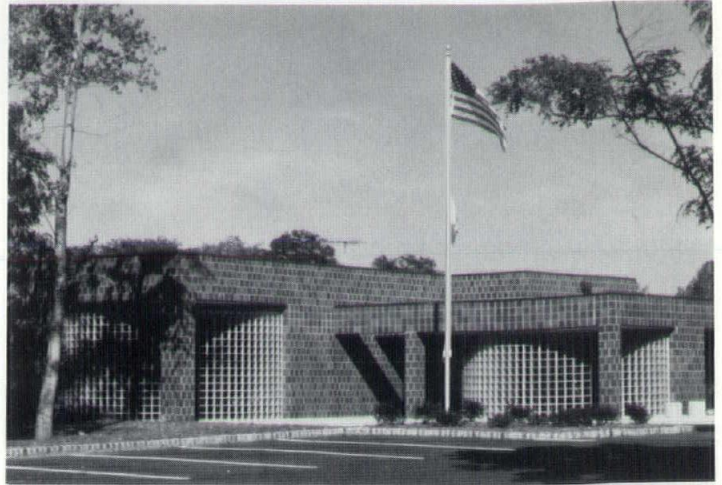
**ANJ:** Do you think that your concern for quality has an effect on your employees? Do those who are using your facilities notice or do you think they are oblivious to sumptuous lobbies and well-appointed auditoriums?

**Johnson:** No, I am sure they appreciate their surroundings.

**ANJ:** You have chosen to retain Nadaskay Kopelson for a series of projects. It appears that you are pleased with the relationship as it has continued. Are there any comments or advice for other clients you would care to add?

**Johnson:** In selecting an architect go into depth, ask questions, don't make your selection after just one visit. We go into depth

financially. We look at the workloads. We look at the people who will be working on our project. Then we interview those people to see if they know their business or if we are getting somebody that just happens to be sitting in the office not working on a project at that time. We talk to anybody we feel is going to be of any importance on the project as demonstrated by our experience with Nadaskay Kopelson. This kind of selection process pays off. We are very pleased with the results.



Morris Plains V.F.W. Post #3401 — Morris Plains, NJ



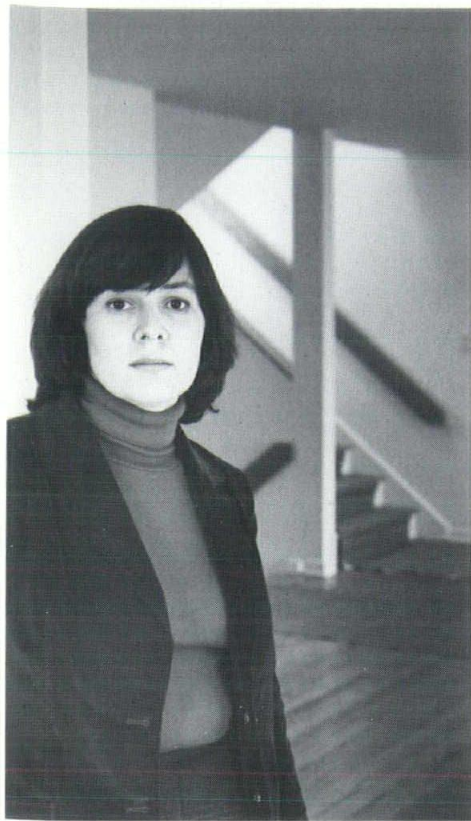
Executive Lobby — Warner-Lambert, Morris Plains, NJ



Executive Lobby — Warner-Lambert, Morris Plains, NJ



## introducing...



Laurel Lovrek, AIA

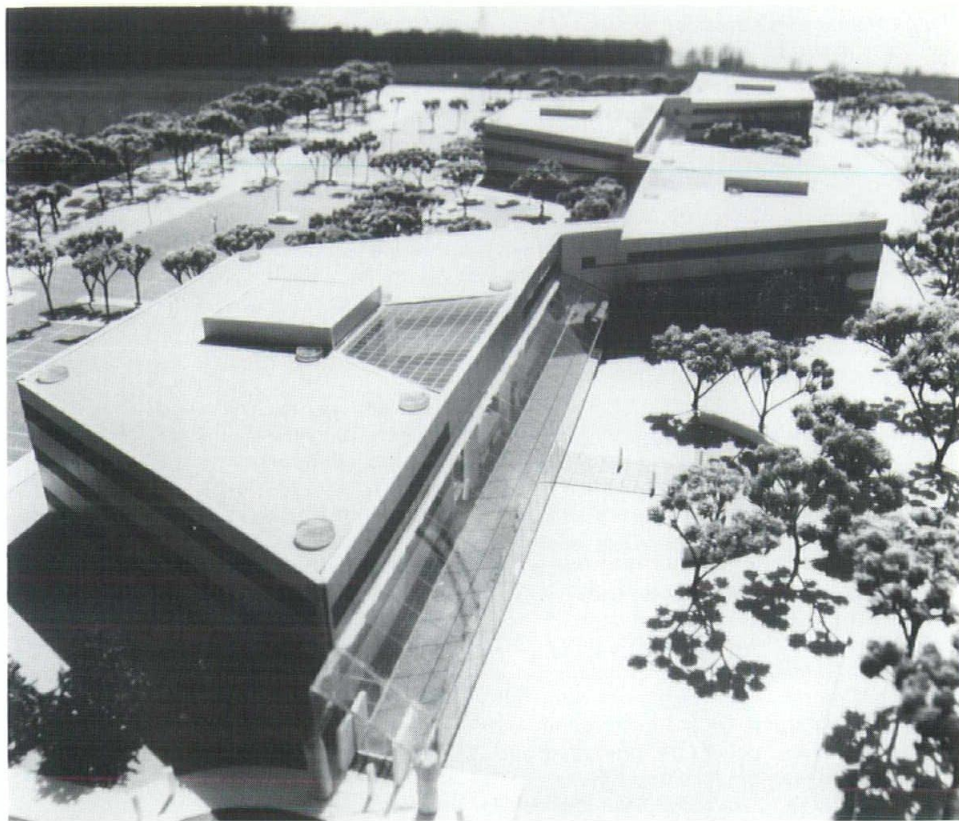
*A new feature of ANJ. Every so often we will devote space to introduce newly formed and growing firms we feel have a fresh and interesting approach to the expanding role of Architecture.*

### Laurel Lovrek, AIA

Laurel Lovrek, AIA, PP, is a graduate of Cooper Union, and holds both an architectural and a professional planner's license in New Jersey. She is a member of the NJ Society of Architects, the American Institute of Architects, the NJ Society of Professional Planners and the Building Officials and Code Administrators (BOCA), International. In addition, she serves as a member of the East Windsor (NJ) Planning Board.

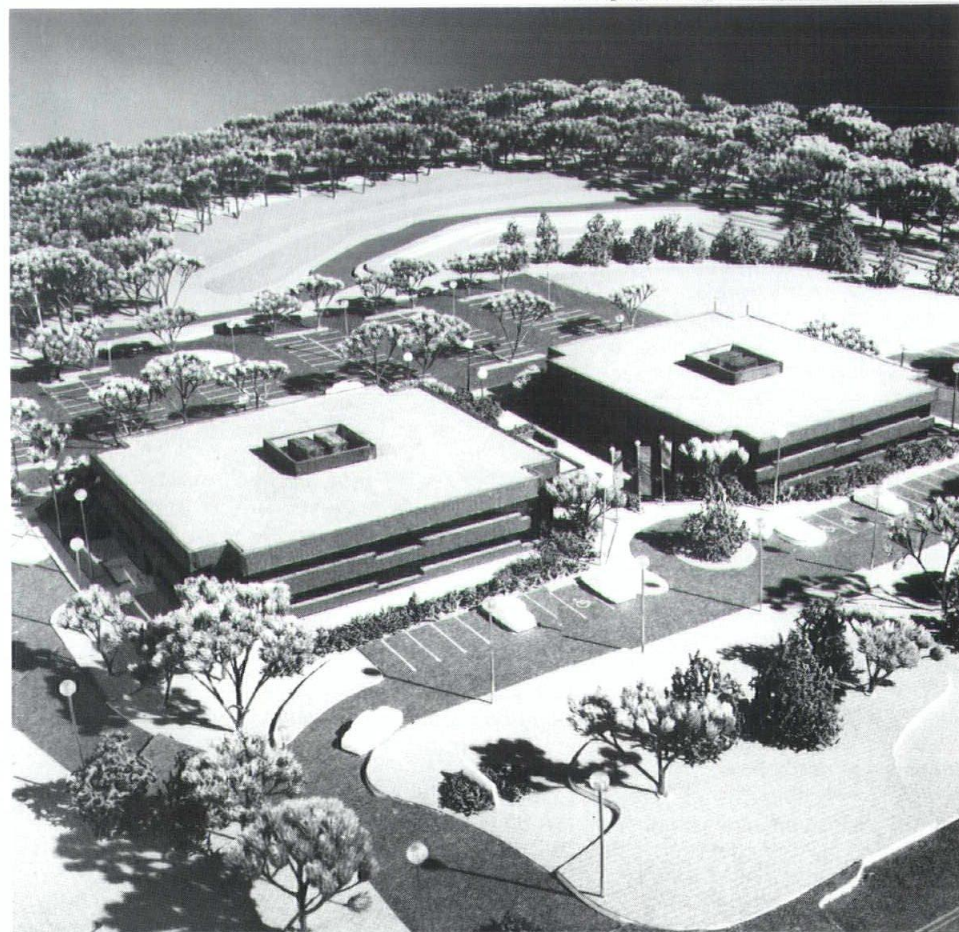
Laurel Lovrek heads her own architectural and planning firm in East Windsor. The firm provides services to a broad range of clients including developers and private corporations. Her practice is not bound by a rigid theory of design, preferring to develop plans that offer buildable, economically feasible, attractive and energy-efficient structures. All of the firm's work complement their natural settings and afford panoramic views of the surrounding landscape.

Included among the projects recently developed is a proposed office building at the Princeton Forrestal Center recently approved by the Forrestal Center Design Review Committee, and The Pavilions, and office complex in Princeton.



Proposed office building at Princeton Forrestal Center, Princeton.

The Pavilions at Princeton, Montgomery Township.  
Photographer: Leigh Photographic Group





by Michael Greenberg, AIA

Metals have been used for centuries as decorative features in buildings. Generally, these features were minor segments of non-metallic major facade components such as stone, stucco or masonry. They may have been gargoyles, railings or even massive doors. It is only within this century that metals in sheet form have evolved as major, and sometimes total, elements in building facades. This article will focus on architectural metals in sheet form when utilized as building facade components. Aluminum, stainless steel, and carbon steel will be the topics of discussion, although it should be noted that cast iron, bronze, copper and other metals are also utilized in this fashion.

The variety of finishes used on architectural metals, as with many other aspects of our technology, is becoming increasingly complex. In addition, the pace at which new finishes are introduced is increasing in an accelerating pace. In many cases, the selection of the metal and of the finish work in concert with one affecting the other, and understanding architectural metal finishes should not stop with the architect. It is equally important that builders and owners also understand finishes and how they will perform during handling, erection, and over a projected life span of exposure.

All of the finishes commonly used on the architectural metals can be classified as either mechanical finishes, chemical finishes or coatings. All of these finishes are used on aluminum and stainless steel and their eventual selection is not critical because of the inherent non-ferrous nature of the metal. However, with steel, the coating selection is far more important than either the mechanical or chemical finishes since the coating will also enhance the resistance to corrosion that is necessary with steel facade elements. Mechanical finishes physically change the surface of the metal by such means as either sand blasting, brushing or abrasion. With chemical finishes, the chemicals utilized to obtain the finish physically combine with the surface of the metal surface at all.

Metal finishes may be decorative, protective or in some cases, both. Generally, the finishing process occurs after the fabrication of the metal surface. People who do this work are called fabricators or finishers and it is basically the degree of control, their skill and their experience that will generally determine the quality of work and the range of variables we can expect. In selecting the final finish to be utilized in the metal building component, we are concerned with not only the esthetic effect desired, but also the appropriateness and the cost.

Aluminum is both the most universally used metal for exterior building facade

components and also lends itself to accept the largest variety of finishes available. It will accept such mechanical finishes as fabricated, buffed, directional, non-directional and patterned. Acid etched, brightened and conversion coating are chemical applications. It is interesting to note that in the third category, the anodic coatings although utilizing chemicals in their application, are listed under a coatings category. This is where we see the commonly termed duranodic coatings. Also under this category is organic and vitreous, such as paints, porcelain, enamels and the like.

Mechanical finishes should not be specified for use on fabricated products where appearance is critical because generally the mechanical finishes are not the most visibly pleasing. In addition, if we have a clad sheet of two thin sheets clad together, mechanical finishes may penetrate the primary finish surface sheet.

Most chemical finishes are applied by dipping the material in tanks and the size of the tanks is sometimes the factor that will limit availability of the finish desired. With chemical finishes, it is more difficult to achieve uniformity. It is for this reason that chemical finishes should not really be used for large expanses of flat sheets but rather for framing sections.

Coatings also have their own specific set of considerations. As mentioned before, the most commonly used coating is the anodic coating which can only be restored by removing the coated item and refinishing it in the shop. As we can imagine, this is highly impractical. Anodic coatings are also not suitable for areas that will receive a high amount of wear. In many cases, we see store fronts and doors provided with the bronze anodic coatings and it is unfortunate that after a very short period of time, the anodic coating will be worn smooth on the push bar or the handle down to a bright polished aluminum. With this consideration in mind, I generally specify that push bars in revolving doors are provided in a polished bronze finish. When we have a bronze anodized store front or entrance screen construction, polished bronze will be the eventual finish that will occur by virtue of human hands passing over it day after day. We specify color anodizing such as bronze or black, recognizing the fact that the alloy of the aluminum itself is very important. Among other things such as availability, each alloy has its own cost considerations. A high-rise project erected about 15 years ago required black anodized coatings for the exterior building components at the curtain wall. While the proper alloy was utilized in the curtain wall and the entrance screen or store front construction, the revolving doors, which were provided by another con-

tractor, utilized a different alloy. In this case, the alloy was much less expensive and the finish, if perceived very closely is a very dark brown in lieu of the black specified. To the general public passing in and out of the building entrance very quickly this is not perceived, but architects generally can observe the difference very easily. Other things such as paints will be discussed generally at the end of the article since their discussion will apply basically to any type of metal utilized in the building facade.

Stainless steel will also receive a variety of finishes but the variety is certainly not as large as available for aluminum. Generally, what we view is the stainless steel in its fabricated form with a mechanical finish applied to it. Chemical coatings and applied coatings are generally not utilized with stainless steel material. The mechanical finishes for stainless steel are usually designated by numbers beginning with number 1 and ending with number 8. The range is from an as-fabricated product to a product with a high polished finish. After that you will have all of the various patterned finishes applied to stainless steel mechanically. As stated before, there are certain very limited chemical coatings and applied coatings, but generally they are not used with stainless steel. Concerning cost, it is generally assumed that the higher degree of polish, the higher the cost. Stainless steel in its as-fabricated form with the various mechanical finishes is more reflective than the aluminum, because the aluminum will generally receive the darker colors. The more reflective the surface, the more that surface will reflect the planned efficiencies, that is, oil canning. It is for this reason that we sometimes apply a matte or textured or patterned finish to the stainless steel.

From our high school physics, we learn that most common elements man extracts from the earth in their natural form and are subsequently treated by man will also have a tendency to revert to their natural form in time. This is most evident with carbon steel and iron and is commonly viewed as rust. Copper and some other metals, oxidize or corrode to some extent for a certain thickness on the surface and then stop. This acts to inhibit the progress of further corrosion. The patina on copper is a seal which acts in this fashion. Steel will rust and disintegrate until it becomes a fine powder. It is with this consideration that we generally utilize finishes on steel sheets to inhibit the corrosion process.

*(Continued next issue)*

Editor's Note: Mr. Greenberg is a member of the Editorial Board of ANJ. He is employed by Haines Lundberg Waehler, Basking Ridge and NYC.



*Peter Behrens, Architect and Designer*, Alan Windsor, Whitney Library of Design, New York, 186 pp., \$22.50.

*Gunnar Asplund, Architect*, Gustav Holmdahl, ed., w/essay by Hakon Ahlberg, Byggforlaget, Stockholm, 240 pp., \$65.00.

Over the past several months readers of the architectural press have no doubt become aware of a company called Exedra Books, a distribution house based in Chicago that has brought some exotic publications to the public's attention. Beginning with a \$450 folio edition of Karl Friedrich Schinkel's "Sammlung Architectonischer Entwürfe" ("Collection of Architectural Designs"), the company has continued to provide a series of well-produced and well-priced volumes. These books are not simply coffee-table books of lovely photographs with artful captions, they are competent studies of architects significant to the development of architecture's art. For this as its avowed aim, Exedra Books is to be commended and encouraged.

The two books above are both available from Exedra Books, and are worth being included in one's library. Of the two, the one on Behrens may prove more immediately accessible to the reader. Not only were LeCorbusier, Gropius, and Mies van der Rohe apprentices of Behrens, he led the type of life and possessed the talent that makes interesting reading. A gifted designer with no formal training in architecture, Behrens produced woodcuts, graphics, alphabets, furniture, carpet, and tableware designs before moving on to architecture. Born in 1868 in Hamburg to a wealthy family, he was strongly influenced by the classics. It was largely through his connections that he was introduced to those who became clients. Although Behrens designed and built his own home, interiors represented the majority of his early work.

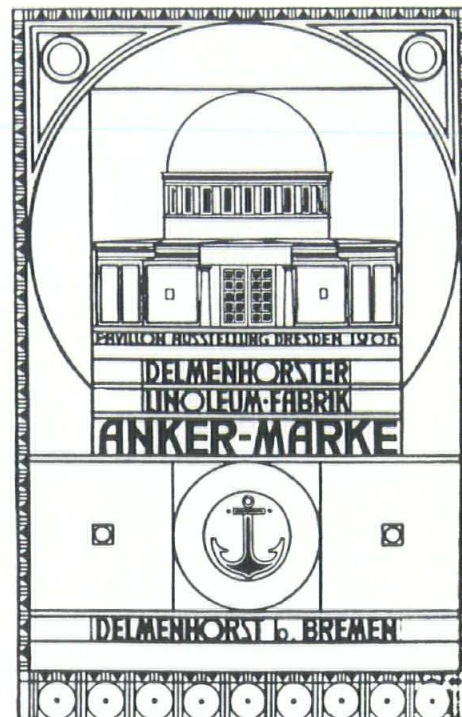
As chief designer for the AEG (Allgemeine Elektrizitäts-Gesellschaft or General Electric Company) Behrens produced designs for light fixtures, posters, pavilions, and various equipment. About 1907 Walter Gropius met Behrens, and eventually came to call him "my Master." Gropius worked for Behrens on several of his projects, including the Schroeder and Cuno residences, both of which have been considered excellent examples of Behrens' work. As Windsor's text points out, though, both of these projects were largely failures, due in good measure to the fact that Behrens was self-taught and unconvinced that common building practice need be followed. The Cuno house, shown here, "is an elegant and commanding Palladian villa. It is, nevertheless, not an effective hinge for the corner on which it stands..." and "in terms of practical convenience there were severe disadvantages."

Windsor's analysis of Behrens' oeuvre is generally good, but his argument is weakened by smallish photographs and graphics. Some of the photographs seem to have been poorly reproduced. But the quality of the paper is good and the volume is the right size for holding in one's hand while reading, a wonderful quality since it is too frequently discounted in architectural books. As a summary of Behrens' career Windsor's book is excellent, and it serves as a stimulus for examining particular of his works in greater detail.

Erik Gunnar Asplund was born in 1885 and died in 1940. Only three years later, an "appreciation" volume was published in Swedish and French. The current edition of *Asplund* is a reprint of the 1950 English translation. The Preface provides a critical clue regarding the book's contents: "a more penetrating analysis...might provide a picture somewhat richer in nuances of light and shade, perhaps even in some respects a more critical one..." Although Asplund was Sweden's most well-known architect, the essay which describes his career is excessively general and uncritical. It is too forgiving a discussion to stand as an objective appraisal of Asplund's abilities. On the other hand, there are a large number of illustrations, from furniture sketches to expansive site plans. If one takes the time to examine the drawings one is struck by the intelligence that is reflected in them. The better work is excellent, and remarkably in tune with current American notions of the union of classical ideas with modern methods.

Two projects in particular deserve mention. The 1917 project for a villa at Djursholm shows a post-modernist's penchant for inflection in plan and ambiguity in elevation. Walls which at first glance would appear to be perpendicular are in fact not, and the skewed walls of the upper floor hall in particular create an elongated perspective suggesting a grander sense of space than actually exists. The elevations reflect an intention that is more playful than rigorous. The courtyard elevation shows two doors of equal visual weight opening onto the terrace. One of them is in fact the primary entrance, the other enters directly into the living room. The garden elevation reveals a series of windows which are precisely misaligned, and a single arched attic window among the remaining rectangles. The second project shown here is the addition to the Gothenburg Court House, completed in 1937. An earlier version was a duplication of the existing classically inspired facade. That which was built, however, is both more abstract and was less well-received. Nevertheless, in its banding and in its studied, rhythmic openings, it reflects very well the existing court house.

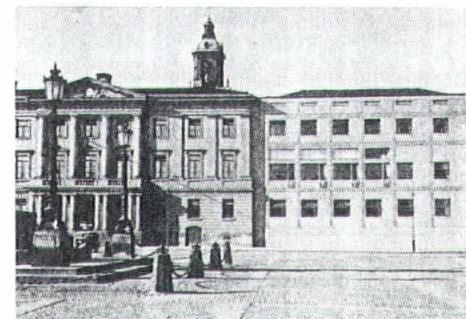
This Swedish publication on Asplund is an excellent volume. Many of its illustra-



Poster for the AEG Pavilion, First German Shipbuilding Exhibition, 1908.



Behrens's Cuno House, Eppenhause, 1910.

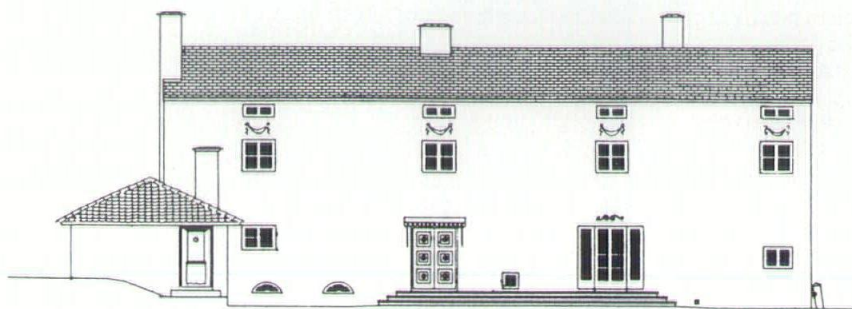


Front elevation of addition to Gothenburg Court House, 1937.

tions are in color, though not as many as would be hoped. The drawings are good to excellent while the photographs tend to be excessively grainy. Though not a biography, it provides such a complete series of illustrations that Asplund's progress can be traced, and his contribution to twentieth century architecture assessed.

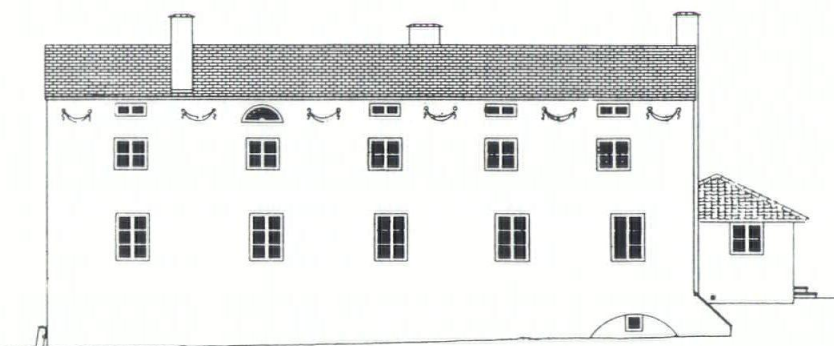
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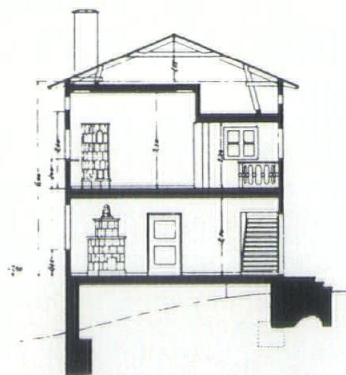
Elevation to courtyard.

Façade sur cour.



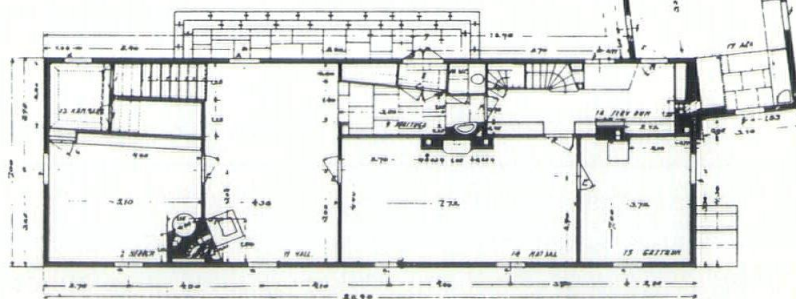
Elevation to garden.

Façade sur jardin.



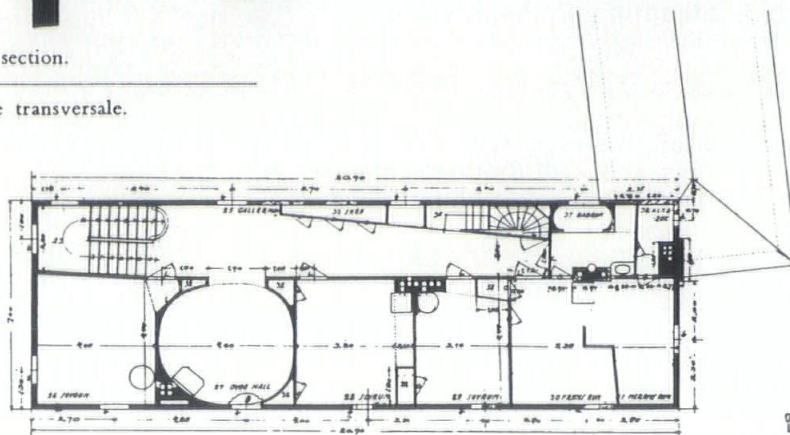
Cross section.

Coupe transversale.



Plan of ground floor.

Plan du rez-de-chaussée.



Plan of 1st floor.

Plan du 1er étage.



Villa at Djursholm, near Stockholm, 1917—18, working drawing 1:50, repr. 1:250.

Villa à Djursholm près Stockholm, 1917—18. Plans d'exécution.





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## **TAXING THOUGHTS**

By Mark Carter Trentacoste, MBA, J.D.

### *Tax Traps in Leasing*

Especially when individual income tax rates were as high as 70%, professionals found it extremely attractive to personally purchase equipment and other property and lease the property to their corporations. Even with combined federal and state tax rates now about the same for individuals and corporations, leasing may still be advisable for shifting income and other reasons.

However, leasing can easily become an expensive tax trap for the unwary. Depending on the length of the lease and the expenses which the lessor pays under the lease, the professional acting as a lessor may not be eligible for investment tax credit on the leased property. The lease must be carefully drafted to assure that the lessor will be entitled to the credit. An informal lease will almost certainly cause the I.R.S. to deny the crediting to the lessor.

Often, however, the professional is better advised to file the necessary election to allow the lessee to claim the investment tax credit. If the lessor claims the credit and then finds it disallowed on audit it will be completely lost — the lessee will not be able to claim it.

Now that the interest rate I.R.S. can collect on tax deficiencies is well above market rates, falling into a tax trap can be an especially painful experience.

(Mr. Trentacoste formerly practiced as a CPA and is now an attorney with a general commercial practice. He welcomes the opportunity to discuss this or other issues informally or as part of a professional consultation.)

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# Mercer Experiences Growth

Mercer County non-residential construction since 1980 has totaled more than 8 million square feet, worth more than \$478 million, according to County Executive Bill Mathesius.

Within the last 12 months, 68 projects amounting to more than 1,630,000 square feet and worth more than \$84,520,000 have been undertaken, Mathesius said. He explained the information was included in a progress report presented by the County Economic Development Division.

Research and development expansions included Union Camp's 75,000 square foot office-laboratory complex in Lawrenceville, Mobil Oil's office complex in Hopewell, Base Ten's 25,000 square foot expansion in Hamilton, Logical Technical Service's 33,000 square foot electronic manufacturing facility in Trenton and PAT CENTRE'S North American headquarters facility in East Windsor.

Pharmaceutical facility expansions, like the 30 percent proposed increase at the E.R. Squibb & Sons facility, or the 45-acre land purchase for the consortium of five German companies, was not reported because these projects will not begin until 1984.

Mathesius said, "The county's commitment to business and economic development was proven by our planned, ongoing involvement in stimulating a healthy atmosphere for the growth of the private sector."

## Structured Economic Development Programs

The Mercer County Division of Economic Development works with more than 100 organizations, realtors, bankers, educators, chambers' of commerce and a host of county business and government groups in a coordinated effort to assist businesses, create jobs and increase ratables.

The Economic Development Division gathers and distributes a variety of

information on the Mercer County community. Some of the publications include the Industrial-Business Directory, the Investor's Guide to Development Opportunities in Mercer County, A Homebuyers' Guide, and other directories which list the recreational, historical, cultural, accommodation and transportation facilities and services by municipality.

The division also works with the New Jersey Economic Development Authority, the newly formed Department of Commerce and Economic Development, small business assistance centers and the New Jersey Motion Picture and International Trade Divisions to identify opportunities for local businesses to increase sales and productivity levels, and to overcome manageable problems where government assistance programs have been established.

## High Tech, Airport Remain the Focus

Within the greater Mercer County area, there are more than 106 businesses classified under the research and development, pharmaceutical, electronic manufacturing and computer-related industrial classifications.

Printing and publishing, insurance, sales and marketing, and regional headquarters and training/conference centers are migrating to the county. These complement an existing business base of more than 5,500 companies ranging in type from sole proprietorships to such major corporations as American Cyanamid, E.R. Squibb & Sons, Inc., Transamerica Delaval and 430 additional major employers including General Motors and Princeton University.

During the first six months of 1983, 190 acres of county-owned land (part of the 1000-acre Mercer County Airport

district) will be analyzed to determine configurations, uses and costs associated with building alternatives.

These properties are located in Ewing and Hopewell townships on 16 independent and contiguous parcels bounded by Scotch Road, Bear Tavern Road and I-95/295, 9 miles from the Oxford Valley Mall in Bucks County, Pa., the Quakerbridge Mall in Lawrence Township, New Jersey, and the state capital in Trenton.

## Eventful Year is Planned

This year promises to be a full and informative one for people living or working in Mercer County who want to improve their knowledge of business practices.

A series of Business Over Breakfast Workshops will be held at Mercer County Community College. They are:

April 19, How to Get More Money for Your Private Dollar.

And persons interested in the international business scene will want to attend these Business Over Breakfast meetings:

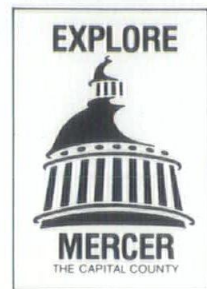
April 22, Tax Advantages of Exporting

May 27, Marketing to Latin America  
All workshops will be held from 8 to 10 a.m.

Throughout 1983, the Economic Development Network will host site selection tours to secure new tax ratables, new capital investment and jobs. Also in mid-1983, Delta Nu Alpha, a national transportation fraternity, and the Mercer County Airport administration will jointly sponsor Transportation Day.

Efforts to promote small business development, reinvestment in Trenton, high-technology expansion, international business development and the implementation of legislation to foster a sound economic base in Mercer County will continue in 1983.

For information on INTERNATIONAL BUSINESS OPPORTUNITIES and FREE BUSINESS ASSISTANCE in Mercer County New Jersey, Call 609-989-6555 or write Mercer County Economic Development Division, P.O. Box 8068 Trenton, NJ 08650.



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**Mercer County Executive**  
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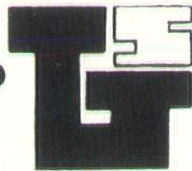
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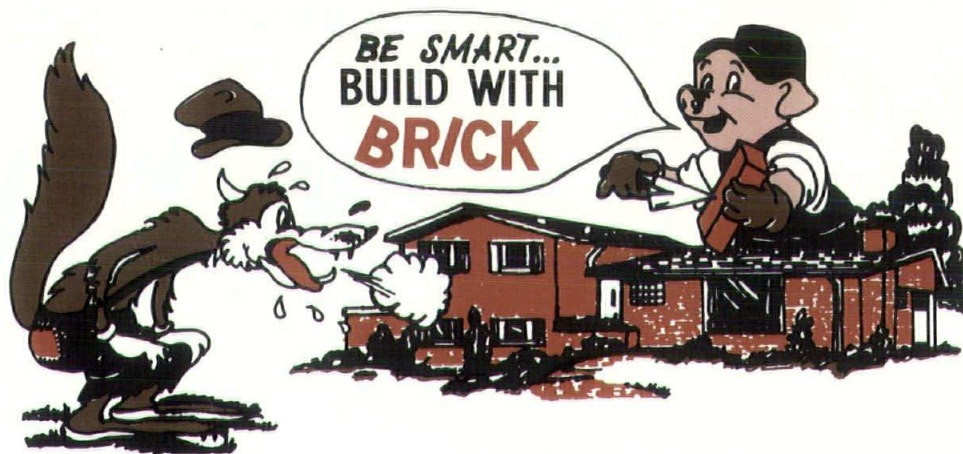
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